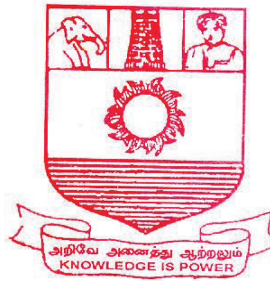
A TRANS-CULTURAL AND CROSS-LINGUISTIC STUDY OF THE TRANSLATIONS OF THE *THIRUKKURAL* IN ENGLISH

THESIS SUBMITTED TO MANONMANIAM SUNDARANAR UNIVERSITY IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE AWARD OF THE DEGREE OF

DOCTOR OF PHILOSOPHY IN ENGLISH

By

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DECLARATION

I hereby declare that the thesis entitled "**A TRANS-CULTURAL AND CROSS-LINGUISTIC STUDY OF THE TRANSLATIONS OF THE *THIRUKKURAL* IN ENGLISH**" submitted by me for the Degree of Doctor of Philosophy in English is the result of my original and independent research work carried out under the guidance of Dr. E. JAMES REYNOLD DANIEL, Former Principal, Scott Christian College (Autonomous), Nagercoil and it has not been submitted for the award of any degree, diploma, associateship, fellowship of any University/ Institution.

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CONTENTS

LIST OF ABBREVIATIONS

SL	**Source Language**
SLT	**Source Language Text**
TL	**Target Language**
TLT	**Target Language Text**

1.0. Introduction

Translation is perhaps as old as literature or literary creation itself. There has been many an instance of one or the other type of translation or inter-lingual transference from one language to the other languages from time immemorial. But in due course, translation became a centre of feelings in the attempts of the translators in translating the literary works with their trans-cultural and cross-linguistic elements of a Source Language (SL) into a Target Language (TL). Then, the scholars felt the need to promote certain principles and procedures for translating a work of art from its Source Language into a Target Language; and it led them to craft theories of translation, which make translation feasible. Throughout the world, translation has made inter-linguistic communication between communities effective.

This study is an attempt to bring out the hidden treasures of the cultural and linguistic devices apart from the meaning and diction of the couplets of the Tamil literary work *Tirukkuṟaḷ* and its English translations by select translators. As the translation of the *Tirukkuṟaḷ* from its Source Language Tamil into the Target Language English centers around two cultures embodying two different genetically unrelated languages, this study involves a trans-cultural and cross-linguistic exercise.

1.1.Origin of Translation

Though no chronological details of translation or the period in which it originates or how far it covered is yet available in great detail, Nair brings out such details in her *Aspects of Translation* as:

> Literary historians have been able to trace it (translation) as far back as 3000 BC . . . . Since several languages were spoken in the vast Assyrian empire, the emperor's proclamations were translated into several languages. This is supposedly the first ever attempt at a formal translation. The proclamations of Hammurabi, the ruler of Babylon were translated into several languages in 2100 BC." (1)

In ancient times, Romans made great attempts in the field of translation; and so "Eric Jacobson considers it (translation) as a Roman invention" (Kanagaraj 19). E. S. Muthuswami's (1999) article "Theories of Translation" gives the details on translation like its origin or invention and its gradual development. The Greek slave Livius Andronicus is the first translator ever recorded in Europe as he "translated Homer's *Odessey* into Latin in 240 B.C." (83). Then Cicero and Horace translated the Greek classics into Latin even before any systematic study on translation was made. They recognized two types of translation: "word for word" rendering and "sense for sense" rendering; and took up the second type (83). In the Middle Ages, "Latin was the medium of education in Europe" and many classics were translated from Greek into Latin and not much was translated from Latin into Greek (84). He refers to the citation of George Chapman on things to be avoided in translating ancient classics:

> 1. Avoid word-for word renderings
> 2. Attempt to reach the spirit of the original
> 3. Avoid over-loose translations, by basing translations on a sound scholarly investigation of other versions and glosses.(84)

1.2. Need for Translation

As communication is the natural mode of expressing one's feelings and emotions which covers three dimensions of speaker (sender), message (medium), and audience (listener) language originates, people of different regions of the world made their own languages, through which they could communicate with their fellowmen. Yet, they were not able to communicate with others who lived in the other parts of the world and spoke other languages. As man is a social animal, he had the necessity to communicate with others by expressing and conveying his ideas, feelings and emotions. Owing to the dissimilarities of languages all over the world, it became a difficult task. In order to overcome this difficulty, translation became a necessity in the literary field.

1.3. Definitions of Translation

There are very many definitions and meanings for the word or the process of translating. The word translation is derived from the Latin *translatio*, originated from Latin *transferre*, an affixing of *trans* and *fero* together which means to carry across or to bring across (Ordudari 2). Translation is defined as "the communication of the meaning of a source – language text by means of an equivalent target- language text" (Oxford Companion to the English Language). "Translation is an art . . . . Translation is almost as old as original authorship and has a history as honourable and as complex as that of any other branch of literature" (Savory 37). According to J.C. Catford, "Translation is an operation performed on languages: a process of substituting a text in one language for a text in another" (1). It is "the replacement of textual material in one language (SL) by

equivalent textual material in another language (TL)" (20). Chaudhuri opines that it is "a binary of the original text" (4).

"Translation is one of the most complex intellectual challenges known to mankind" (Nida 155). Susan Bassnett (2003) stands on par with Horst Frenz in defining it as "neither a creative art nor an imitative art"; and Bassnett sums up Levy's opinion that "a translation is not a monistic composition, but an inter-penetration and conglomerate of two structures. On the one hand there are semantic content and the formal contour of the original, on the other hand the entire system of aesthetic features bound up with the language of the translation" (5-6).

Regarding the effect of translation "a literary translation has a double existence: as a work of literature, and as a work of translation". It is an "act of shifting from one dialect to another, from one register of speech to another, of mixing two to three languages within the span of a single sentence" (Devy 50).

From these definitions of translation, it may rightly be considered that it (translation) is a shift from one language (SL) into another (TL). Also, it is the transformation of an idea, information or text from its source language (SL) into a target language (TL) without changing its effect, meaning and culture. There are different types of translations such as translating information, literary translation, scientific translation and technical translation. Among these, literary translation is more difficult for the translator than any other type of translation, as it is more creative than creative writing and is rightly called a re- creative art and even a multifaceted art.

Though translation is as old as the written language, remarkable contributions to the field of translation were made in the beginning of the 12th century only. At that time, Latin was given prime importance and it became the language of education in the European countries. From then onwards, translation was exercised by religious men who were well versed in Latin. But in the middle age, translation was confined to the extent of translating religious articles into Latin. George Steiner divides the literature of the theory, practice, and history of translations into four basic periods which cover a span of one thousand and seven hundred years (Kanagaraj 19).

Kanagaraj and Kirubahar cite the four divisions of the literature of the theory, practice and history of translation of George Steiner:

> The first period is extended from the statements of Cicero and Horace on translation up to the publication of Alexander Fraser Tytler's Essay on the Principles of Translation in 1791. In this period the statements and theories about translation stem directly from the practical work of translating a particular classic into another language.
>
> The second period covers periods up to the publication of *Larbaud's Sous invocation de Saint Jerome* in 1946. This period is characterized by the hermeneutic inquiry with a development of vocabulary and methodology of approaching translation. This is the study of the general principles of biblical interpretation with the purpose of discovering the truths and values of the Bible, and it is seen as a receptacle of divine revelation, with a development of vocabulary and methodology.

> The third period begins with the publication of the papers on Machine translation in the 1940s and is characterized by the introduction of structural linguistics and communication theory into the study of translation.
>
> The fourth period is characterized by a revision to hermeneutic; almost metaphysical inquiries into translation and interpretation. (19-20)

1.4. Stages of Translation

They (Kanagaraj and Kirubahar) cite the four different stages of the translating process of the *Second Wycliff Bible*, in the history of translating Bible, in their *Anatomy of Translation*. The first stage involves in a collaborative effort of collecting old *Bibles* and glosses and establishing an authentic Latin text; the second stage involves in a comparison of the different versions of the *Bible;* the third stage involves in counseling with old grammarians and old divines about hard words and complex meanings; and the last stage involves in translating the Source Language text (SLT) as clearly as possible into the Target Language text (TLT) based on sentence to sentence translation to retain the spirit of the original text (21).

1.5. Categories of Translation

In the field of translation, the categories, principles, procedures and processes of translation gain more importance than its definitions for they direct and lead the translators to fulfill their task of translating a literary work of art following one or the other method among them. Translation is a vast area which needs categorization before dealing with it in detail.

Theodore Savory categorizes the art of translation into five and deals with four categories in detail and omits the fifth category which he mentions as interpreting. The first category is on translating "information statements" which

does the role of giving information; and it is considered to be the perfect translation. The second category is about the characterless translations done “for the general reader” who reads it without realizing even in which language it is written. The third category is a composite one yet literary translation, including the translation of prose into prose, of poetry into prose, and of poetry into poetry. In this category, the theoretical impossibility of perfect translation has a serious effect as the commercial value is totally neglected. It is primarily done for the purposes of intellectual exercise and intellectual pleasure. The fourth category includes the learned, scientific and technical translations which have certain characteristics of their own, mainly done for the purpose of learning with the interests of trade (21-24).

Among the four categories of translations, scientific and technical translations need no cultural background. Unlike science and technology, literary works have cultural factors which are not universal; and something special for its own place, people, time and language. As a result, literary translations differ from one another and from the original since they belong to a different age and culture and geo - political environment. Literary translation, which falls under the third category, is delicate and the translators have tried their best to compete with the SL text while they recreate a work of art in a TL. Savory observes the fact that translating “idioms and idiomatic phrases provide clear-cut difficulties” to every translator. Translating “proverbial expressions” too is difficult for any translator since they reveal the traditional and cultural characteristics of a race, time and place (17). According to him, “a translator’s duty is to act as a bridge or channel between the mind of the author and the minds of his readers” (51).

Basnette (1980) categorizes translation studies into four general areas of interest. The first area involves the "history of translation" and is a component part of literary history (7). The second area "translation in the TL culture" extends the work on single texts or authors and includes work on the influence of a text, author or genre on the absorption of the norms of the translated text into the TL system and on the principles of selection operating within that system (7). The third area "translation and linguistics" includes studies which place their emphasis on the comparative arrangement of linguistic elements between the SL and TL text with regard to phonemic, morphemic, lexical, syntagmatic and syntactic levels (8). The fourth category called "translation and poetics" includes the "whole area of translation" (8).

1.6. Methods of Translation

Ordudari, in his article "Translation Procedures, strategies and methods", cites the eight translation methods of Newmark (1988):

1. Word-for-word translation: in which the SL word order is preserved and the words translated singly by their most common meanings, out of context.
2. Literal translation: in which the SL grammatical constructions are converted to their nearest TL equivalents, but the lexical words are again translated singly, out of context.
3. Faithful Translation: it attempts to produce the precise contextual meaning of the original within the constraints of the TL grammatical structures.

4. Semantic Translation: which differs from faithful translation only in as far as it must take more account of the aesthetic value of the SL text.
5. Adaptation: which is the freest form of translation, and is used mainly for plays (comedies) and poetry; the themes, characters, plots are usually preserved, the SL culture is converted to the TL culture and the text is rewritten.
6. Free translation: it produces the TL text without the style, form, or content of the original.
7. Idiomatic translation: it reproduces the message of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original.
8. Communicative translation: it attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership. (3-4)

While discussing the different methods of translation, Kanagaraj and Kirubahar quote the nine methods of translation which include Newmark's translation methods: word-for-word, literal, faithful, semantic, adaptation, free, idiomatic, communicative and equivalent effect translations. "Word – for-word translation: demonstrated as interlinear translation with TL immediately below the SL words . . . . Cultural words were translated literally" (46). It is effective and "easy in the case of nouns and verbs" and brief simple sentences. "Literal translation goes beyond one-to-one translation when syntactical structures differ from S.L. and T.L." (38). In Literal translation, "the SL structure is converted to the corresponding TL syntax" while translating a work of art literally into the TL (46).

> Faithful Translation attempts to get at the contextual meaning of the original, within the constraints of the TL grammatical structures. Cultural words are transferred and grammatical abnormalities are preserved.
>
> Semantic Translation pays attention to the aesthetic value of the SL text. Instead of using cultural equivalents, use is made of culturally neutral words . . . . (46)

Adaptation is the "freest form of translation" which is used "in translating plays, poems, while themes, plots and characters are preserved; the SL culture is freely changed into the TL culture. The text is almost rewritten" (46-47).

Free translation gives priority to the "communication of the matter without much care for the manner" and the importance is on "the content and not the form." In idiomatic translation, the "message of the original is faithfully conveyed, but nuances of the meaning are lost." Communicative translation is an attempt to "transmit the exact contextual meaning in such a way the content and language are made acceptable to the Receptor". (47)

> Communicative and semantic translations achieve accuracy and economy. Semantic language is at the author's linguistic level while communicative translation is at the reader's level achieves accuracy and economy at the readers' level. Cultural components tend to be transferred intact or replaced with culturally neutral items. (47)
>
> "Equivalent Effect: aims at producing an original effect that is equivalent to the original" which Nida calls dynamic equivalence (47).

Though there are many theories and methods of translation, each theory and each method is intertwined with one another. Anjana Tiwari (2002) refers to three

translation theories (methods of translation) such as (i) “Paraphrase method (the translator rewords the original language),” (ii) “Dynamic equivalence method (the translator produces the closest equivalent meaning of the original text),” and (iii) “Literal or complete equivalent method.” These three theories may seem to differ for the experts, translators and learners by name and nature but much difference will not be found in these three types of translations. Yet “literal method of translation” is believed to be far superior to the other two methods, since the scholars of language and literature involve in translation (52).

Besides the theories, principles and procedures for translating a work of art, translating a literary work is a hard task since it is based on the life of a particular race of people who belong to a particular region of the world and have a tradition and culture of their own and follow certain norms and regulations in their life. Among the literary translations, the translation of poetry poses the greatest hurdle since the poets have the basic right to handle or deviant with grammatical structure and play with words and imagination and imagery.

1.7. Principles in Translation

According to AL-Zoubi MD. Q. R and Rajul Bhargava, the process of translation “is based both on a semantic theory and an information theory” whether the translation is literary or non-literary (69). The principle which works behind this process of translation is:

> The transformation of a source language text into a target language text by means of a process which takes place within the memory as: (1) the analysis of one language-specific text (the source language text) into a universal (non- language specific) semantic representation, and (2) the synthesis of

> that semantic representation into a second language - specific text (the target language text or the TLT). (70)

According to Savory, “there are no universally accepted principles of translation” (49). Yet he states them “shortly in contrasting pairs”:

1. A translation must give the words of the original.
2. A translation must give the ideas of the original.
3. A translation should read like an original work.
4. A translation should read like a translation.
5. A translation should reflect the style of the original.
6. A translation should possess the style of the translator.
7. A translation should read as a contemporary of the original.
8. A translation should read as a contemporary of the translator
9. A translation may add to or omit from the original.
10. A translation may never add to or omit from the original.
11. A translation of verse should be in prose.
12. A translation of verse should be in verse.(50)

Basnette emphasizes the translators to follow the five principles of Dolet:

1. The translator must fully understand the sense and meaning of the original author, although he is at liberty to clarify obscurities.
2. The translator should have a perfect knowledge of both SL and TL.
3. The translator should avoid word- for- word renderings.
4. The translator should use forms of speech in common use.

5. The translator should choose and order words appropriately to produce the correct tone. (54)

With the help of these translation principles alone, a translator cannot come to a conclusion about which category he or she should follow or which method to be used while translating a poetic work of art, since controversial opinions are found together. While he (Dolet) recommends "addition and omission of words" and "translation of verse into prose", he advises the translators never "to add or omit words" and "to translate verse into prose". He states that the translating of poetry is an important section of the art, since it is the art of employing words on the senses: like that of a painter does with colours (Basnette 75).

1.8. Strategies of Translating Poetry

While Basnette (1980) tries to investigate the problems of translating poetry, she refers to Andre Lefevere's seven strategies.

1. Phonemic translation, which attempts to reproduce the SL sound in the TL while at the same time producing an acceptable paraphrase of the senses.
2. Literal translation, where the emphasis on word-for-word translation distorts the sense and the syntax of the original.
3. Metrical translation, where the dominant criterion is the reproduction of the SL metre . . . . like literal translation, this method concentrates on one aspect of the SL text at the expense of the text as a whole.
4. Poetry into prose, where the distortion of the sense, communicative value and syntax of the SL text result from this method, although not to the same extent as with the literal or metrical types of translation.

5. Rhymed translation: where the translator enters into a double bondage of metre and rhyme.
6. Blank verse translation: where structure is emphasized with a greater accuracy and higher degree of literalness.
7. Interpretation: it has two types: (i) version where the substance of the SL text is retained but the form is changed and (ii) imitation where the title and a few other aspects of the SL are retained. (81-82)

1.9. Priorities in Translation

According to Nida, “the best translation does not sound like a translation” and “a translator must strive for equivalence rather than identity” (12). It must primarily aim at reproducing the message of the SLT into TLT. Certain fundamental sets of priorities are also given by Nida and Charles, as a base for judging a translated work of art such as:

1. Contextual consistency has priority over verbal consistency (word- for – word concordance),
2. Dynamic equivalence has priority over formal correspondence,
3. The aural (heard) form of language has priority over the written form,
4. Forms that are used by and acceptable to the audience for which a translation is intended have priority over forms that may be traditionally more prestigious (5-14).

1.10. Symbols/Signs in Translation

Besides categories, principles, processes and priorities, there is another area named symbols used in translation are treated as signs by logicians and semanticists. They are none other than the words of a language in general; and Nida

discusses and cites three types of signs: (i) "indexical sign" which may be either non- human or human, (30) (ii) "conventional signs" which are "symbols" and free from formal contamination with the objects they refer to, and (iii) "linguistic signs" which have iconic quality (31). But the relationship between the meaning of a symbol and the communication event is quite complicated and difficult to put in plain words. As a symbol may be a kind of linguistic response to a situational stimulus or situational response to linguistic stimulus, Nida 1964, supports and quotes Charles Morris' division of "study of meaning into three main parts" made by some symbolic logicians, "(i) semantics, (ii) syntactics, and (iii) pragmatics" (34).

> While semantics deals with the relationship of signs or symbols to referents, syntactics is concerned with the relationship of symbol to symbol; for the meaning of expressions is not to be found merely in adding up symbols, but also in determining their arrangements, including order and hierarchical structuring and pragmatics deals with the relation of symbols to behavior. (34)

Nida quotes Lounsbury's three different dimensions of meaning also, in order to bring out three diversities of semantic fields and contexts in terms of a series of contrasts: "(1) situational vs. behavioural meanings; (2) linguistic vs. extra linguistic meanings; and (3) intraorganismic vs. extra organismic meanings" (41).

The contrast between situational and behavioural meanings involves a broad field of investigation which includes both the stimulus – bearing parts of the context and the responses to it. Regarding the contrast between the linguistic

and extralinguistic meanings, one tends to think only of the extralinguistic elements while the same elements also have linguistic distributions which Nida explains with examples (42).

1.11. Contexts in Translation

Like the different types of signs and symbols, contexts too have their own divisions and kinds such as immediate context, displaced context, transferred context. In the immediate context, the symbol is used to identify an object of immediate environment; in the displaced context, an object or person not present is referred to; and in the transferred context the applicability of the symbol from a class of objects to another related class is considered, while translating a work of art (Nida 30-32). Besides these, Nida and Taber describe other contexts such as discourse context, communicative context and cultural context. In the discourse context, the meaning of a particular unit must be analyzed in terms of the wider context of the total relevant discourse; in the communicative context, the meaning of a message cannot be adequately analyzed without considering the circumstances involved in the original communication, and in the cultural context, the meaning of the words should be analyzed in terms of the total cultural setting of the SL and the TL too (243). And the meaning of a word can be considered based on its context and contextual meaning should be given priority while translating a word or work of art from its SL into a TL

When the meaning of a word is considered in translation, Magdy M. Zaky's differentiation between the "referential meaning or lexical meaning" and "contextual meaning" is useful to a translator. The meaning of a word is often referred to as "referential" meaning or lexical meaning. They can also be known as

"conceptual" meaning or "denotative" meaning. But the meaning of a "word is governed not only by the external object or idea that particular word is supposed to refer to, but also by the use of that particular word or phrase in a particular way, in a particular context, and to a particular effect" (Zaky n.pag). Rendering the lexical meaning of a word or phrase while translating a work of art from its SL into TL will not become the actual translation of the SL text; because each language has its own individuality in its usage of words and phrases and their contexts. In many languages, for instance, in Tamil, a word has many meanings and renders varied meanings according to the context. So, contextual meaning should be given more importance than the lexical meaning of a word in translating a work of art from the SL into the TL.

Contextual meaning alone cannot render a good translation of a work of art; because there are certain procedures to be followed by a translator while translating. According to Nida, a good translation needs some fundamental procedures in order to make semantic adjustments in transfer; and he divides them into two categories:

> technical and (2) organizational. Technical procedures concern the processes followed by the translator in converting a source-language text into a receptor-language text; organizational procedures involve the general organization of such work . . . . Technical procedures consist essentially of three phases such as (1) analysis of the SL and TL; (2) careful study of the SL text; and (3) determination of the appropriate equivalents. (241)

Nida is of the opinion that a translator should be well versed in the SL and the TL; and he or she should have

> a good grasp of the linguistic structures of the two languages not only in terms of the usual types of transfers from one language to another, but also and more specifically in terms of the types of transforms which occur within a specific language . . . the translator must have a complete understanding of the meaning of lexical elements whether endocentric or exocentric. (241)

Even an "analysis of a source-language text is a more complicated task than it is often assumed to be" (242). After determining the form of the text, the meaning must be studied in terms of several semantic stages such as "lexico-grammatical features of the immediate unit, discourse context, communicative context and cultural context of the source language, and cultural context of the receptor language" (243).

1.12. Equivalence in Translation

"A conscientious translator will want the closest natural equivalent," and it is necessary while translating a work of art from its SLT into the TLT (Nida & Taber13). Translation requires equivalence; and a translator needs to maintain it while translating a work of art. A translator must determine all the syntactic, referential and emotive semantic elements. Leonardi quotes the two different types of equivalence of Nida and Taber namely "formal correspondence and dynamic equivalence," where "formal correspondence focuses attention on the message itself, in both form and content, unlike dynamic equivalence which is based upon the principle of equivalent effect" (Leonardi n.pag.). Nida and Taber state that the "dynamic equivalence in translation is far more than mere correct communication of information" (25). While determining equivalence between the SL and the TL, Nida reduces the process into two simple procedures: decomposition and

recomposition. Recomposing the message into the simplest form in the SLT is as important as that of recomposing it into the TL. But Leonardi is of the opinion that "Catford's approach to translation equivalence clearly differs from that adopted by Nida since Catford had a preference for a more linguistic –based approach to translation . . . ." Equivalence in translation is maintained with the help of shifts. She [Leonardi] cites Carford's definition of shift

> Catford defines them (shifts) as departures from formal correspondence in the process of going from the SL to the TL. Catford argues that there are two main types of translation shifts, namely *level shifts,* where the SL item at one linguistic level (e.g. grammar) has a TL equivalent at a different level (e.g. lexis) and *category shifts* which are divided into four types:
>
> 1. *Structure-shifts*, which involve a grammatical change between the structure of the SL text and that of the TL text;
> 2. *Class-shifts*, when an SL item is translated with a TL item which belongs to a different grammatical class, i.e. a verb may be translated with a noun;
> 3. *Unit-shifts*, which involve changes in rank;
> 4. *Intra-system shifts*, which occur when SL and TL possess systems which approximately correspond formally as to their constitution, but when translation involves selection of a non-corresponding term in the TL system. (Leonardi n.pag.)

But experts in translation theories and translators like Nida and Taber (1974) discuss the problems caused by shift or the transfer of relationships of word structure. They categorized the problems into two principal types such as: "(i) the

grammatical classes of words which may be used and (ii) the so-called morphological categories which are associated with the various classes" (115-16). The numerous subtle problems of morphological categories are:

> (a) aspects (aspectual features of the verbal patterns i.e., completive vs. incompletive and punctiliar vs. durative), (b) tenses (normally three basic tenses: present, past and future with several tenses of relative time; but some languages have a number of temporal gradations), (c) inclusive and exclusive first person plural (translators tend to favour the inclusive forms when there is real obscurity, for the exclusive would seem to imply too great a barrier between the writer and his readers), (d) the distinction between persons who are dead or alive (some languages mark continually the differences between the persons who are dead and those who are still alive), and (e) honorifics (various patterns of honorifics which are not restricted merely to matters of grammatical categories which involve lexical usage, complexity of grammatical expression, and word form. (116-17)

1.13. Steps in Translating

The technical procedures can be applied to all types of translating, but they may cause some procedural problems owing to the varied ways in which a translation process may be organized. Though different procedures are employed for different types of translations, Nida (1964) offers some principal steps to be followed while translating a work of art. They are:

1. Reading over the entire document
2. Obtaining background information

3. Comparing existing translations of the text
4. Making a first draft of sufficiently comprehensive units
5. Revising the first draft after a short lapse of time
6. Reading aloud for style and rhythm
7. Studying the reactions of receptors by the reading of the text by another person
8. Submitting a translation to the scrutiny of other competent translators; and
9. Revising the text for publication. (241-47)

Besides following the various procedures and steps suggested by experts, Nida and Taber suggest that a translator must maintain equivalence by adjusting the "numerous features of the sentence structure" in the process of transfer from the SL into the TL while translating a work of art. Some of the most important features among them are: "(a) word and phrase order, (b) double negatives, (c) singular and plural agreement, (d) active and passive structures, (e) coordination and subordination, (f) apposition, (g) ellipses, and (h) specification of relationship" (113).

Linguistic organization of the SLT could be dealt with to use the relevant verbal structure to bring out the SLT content into the TL. "The hunt for precise lexical correspondences may lead one (translator) into trouble even in cases where the SLT contains words that look unidimensional" (Balasubramanian 2).

The "word and phrase sentence order" in one language may differ from that of another language (Nida and Taber 113). In many Indian languages, the sentence structure is normally Subject-Object-Verb like Tamil, while the sentence structure

of English is Subject-Verb-Object. It is the duty of a translator to adjust the basic patterns of the SL with that of the TL in the transfer process. “Double negatives” too create confusions in some languages. Like arithmetic multiplication formula, double negatives “add up to a positive” in some languages, while they create emphatic negative or stress negative sense in some other languages. Regarding the subject- verb (singular and plural) agreement, “gender, class and number” are taken into consideration (114). In some languages, there may not be any distinction between the singular and plural, for instance, for singular and plural of the second person “you”, there is no difference in the concord of the English language, while in Tamil, the word itself changes according to the number and context as *nī, nīṅkaḷ* and *tāṅkaḷ;* and the verb too agrees with the number and context of the subject.

“Active and passive construction” also poses problems of transfer; because, there are some languages which do not have passive construction at all. And even if the language has its passive construction, transferring a passive when there is no agent becomes more difficult for the translator since he has to supply the agent according to the context. In “coordination and subordination”, transfer normally involves a number of “shifts” (114). An “apposition” can always be changed into a dependent expression. All languages have “ellipses”, but their patterns are quite diverse in different languages. Regarding the specification of relationship, the relationship between the participants and the action must be made more specific (115).

1.14. Translational Procedures

Ordudari approves and supports the procedures, strategies and methods stated and practised by famous translators like Nida and Newmark. Newmark

brings out the difference between translation methods and translation procedures. Translation methods relate to whole texts, while translation procedures are used for sentences and the smaller units of language. He [Ordudari] cites the different translation procedures proposed by Newmark in his article "Translation Procedures, strategies and methods":

- Transference: it is the process of transferring an SL word to a TL text which includes transliteration or 'transcription'.
- Naturalization: it adapts the SL word first to the normal pronunciation, then to the normal morphology of the TL.
- Cultural equivalent: it means replacing a cultural word in the SL with a TL.
- Functional equivalent: it requires the use of a culture-neutral word.
- Descriptive equivalent: in this procedure the meaning of the CBT (culture bound term) is explained in several words.
- Componential analysis: it means comparing an SL word with a TL word which has a similar meaning but is not an obvious one-to-one equivalent, by demonstrating first their common and then their differing sense components.
- Synonymy: it is a near TL equivalent.
- Through- translation: it is the literal translation of common collocations, names of organizations and components of compounds. It can also be called loan translation.
- Shifts or transpositions: it involves a change in the grammar from SL to TL, for instance, (i) change from singular to plural, (ii) the change

required when a specific SL structure does not exist in the TL, (iii) change of an SL verb to a TL word, change of an SL noun group to a TL noun and so forth.

- Modulation: it occurs when a translator reproduces the message of the original text in the TL text in conformity with the current norms of the TL, since the SL and the TL may appear dissimilar in terms of perspective.
- Recognized translation: it occurs when the translator normally uses the official or the generally accepted translation of any institutional term.
- Compensation: it occurs when loss of meaning in one part of a sentence is compensated in another part.
- Paraphrase: in this procedure the meaning of the CBT is explained. Here the explanation is much more detailed than that of descriptive equivalent.
- Couplets: it occurs when the translator combines two different procedures.
- Notes: notes are additional information in a translation. They can appear in the form of footnotes. (5-6)

Hariyanto, Sugeng, in his article “Problems in Translating Poetry," cites the seven procedures stated by Newmark (1981), to be followed while translating metaphors:

- The first procedure is reproducing the same image in the TL if the image has comparable frequency and currency in the appropriate register. This procedure is usually used for one-word metaphor….

- The second procedure is replacing images in the SL with a standard TL image within the constraints of TL cultures . . . .
- The next is translating a metaphor by simile, retaining the image in the SL. This procedure can be used to modify any type of metaphor . . . .
- And the rest of the procedures, translating metaphor (or simile) into simile

  plus sense, conversing metaphor into sense, deleting unimportant metaphor, and translating metaphor with some metaphors combined with sense, are not considered appropriate for poetry translation. (n.pag.)

1.15. Cultural Problems

A literary work reveals the life style, social institution, cultural background, moral, religious and ethical codes of the people who live in the particular region at a particular period in their language. Literature is the index of life which reflects all these aspects prevailing in its contemporary period in the particular region. Each language has a unique culture of its region and the race who adapts the language and certain characteristics of the language. As translation involves both SL and TL, it is quite complicated to translate a literary work of art which belongs to a particular region, race, culture, language and time into another language where every aspect differs from that of the Source Language. Also, "each language has its own linguistic forms. A literary translation should lead the target-language reader into the sensibilities of the source-language culture" (Thriveni n.pag.).

While discussing the procedures, strategies and methods of translating cultural elements in a work of art, Ordudari quotes the four procedures of culture- specific concepts of Graedler:

1. Making up a new word.
2. Explaining the meaning of the SL expression in lieu of translating it.
3. Preserving the SL term intact.
4. Opting for a word in the TL which seems similar to or has the same relevance as the SL term. (n.pag.)

Also, for translating culture- bound terms, he prefers the four major techniques of Harvey such as (i) functional equivalence, (ii) formal equivalence or linguistic equivalence, (iii) transcription or borrowing and (iv) descriptive or self-explanatory translation (Ordudari n.pag.). Rantanen, in his article "On the treatment of elements that have to be left untranslated," states that "the foreign element is kept in its original form; this can be done when the element is there just for the foreign colour or when the context is so clear that the TL reader can guess the right meaning without too much trouble" (5). But without explanatory notes or description, the foreign word cannot be grasped by the TL reader.

At the same time, a translator ought to overcome so many barriers such as finding equivalent words for the cultural terms, social customs and traditional ceremonies handled in the SLT while translating it into a TL, transferring the textual meaning of the SLT into the TLT and maintaining the cultural and the linguistic effect of the SLT into the TLT. Finding an equivalent word for a cultural term of the SL in the TL may not be possible due to its unavailability. Translating the cultural terms and culture- bound words, which are used to express the cultural

practices or customs of a particular region, may create an instrumental difficulty for the translators as well as the readers, in finding the equivalent term to explain the cultural terms and culture- specific experiences; and to understand what is revealed in the translation.

Culture is unique by nature as it belongs to a particular race and language; and not universal as it differs from race to race and place to place and language to language. Bhatnagar (1993) feels, “Culture is the treasure of people’s creative activity, the spiritual heritage that one generation leaves to another” (17). Though culture is not universal, the cultural “concepts like family, love and happiness are universal” (18). Indian culture differs from the western culture. The traditional family in India is a male dominating institution where women are subjected to subjugation, strict discipline and absence of freedom. Like India, each nation has its own tradition, social norms, languages, customs, cultures, tradition, beliefs, games, amusements, and food habits.

Thriveni tries to highlight the cultural elements in translation in an Indian perspective and she argues that if the specific reality is not familiar to the reader, the translation may not have readability at all. In her own words:

> The process of transmitting cultural elements through literary translation is a complicated and vital task. Culture is a complex collection of experiences which condition daily life; it includes history, social structure, religion, traditional customs and everyday usage. This is difficult to comprehend completely. Especially in relation to a target language, one important question is whether the translation will have any readership at all, as the specific reality being portrayed is not quite familiar to the reader. (n.pag.)

And it may not be out of place to argue that the contention of Thriveni does not always mean it for the simple reason that the translations in the target languages are read, learned and enjoyed by many foreign readers who are not quite familiar with the SL as well. Regarding the cultural elements, the foreign readers may need some added notes to understand the cultural terms, social norms, beliefs, games, traditional customs and flora and fauna. If translation is not done for the famous religious books and great literary works, no one will be able to know of them.

Cultural factors and linguistic factors go hand in hand when one deals with the principles of literary translation. Proper nouns are the real cultural elements, which come under the literary forms of a particular culture of a language that resist translation. They can be transferred from SL into the TL but cannot be translated. So, a proper noun is not supposed to be translated. It may lose its value if it is translated or interpreted into another language. Instead, the same name can be transliterated to maintain the beauty of the SL and explanatory note can also be added to make the reader adapt the exact meaning and effect. Thriveni adds that "customs and tradition are part of a culture. Be it a marriage or a funeral, be it a festival or some vows, the story and the significance or hidden symbolism behind it become a stumbling block for a translator" (n.pag.). Beliefs and feelings create serious problems to the translators since they change from culture to culture. Religious elements, myths and legends also pose real trouble to the translator as they are different from place to place. Geographical and environmental elements also play an important role in creating difficulties to the translators.

"Translating means translating cultures, not languages" for the fact that "language and culture are interwoven and that the integration of an element into a

culture cannot be said to have been achieved unless and until the linguistic expression of that element has been integrated into the language of that culture" (Ivir 35). The procedures available to the translator for the translation of unmatched elements of culture (object, concept, social institution, pattern of behaviour, etc.) and their usage in particular communicative situation are also brought out in detail in his article "Procedures and Strategies for the Translation of Culture". While translating a cultural element from its SL into the TL, if there is an absence of the particular cultural element of the SL in the TL, the translator ought to rely upon different procedures like description, explanation, substitution or transliteration to fill such gaps in order to convey the same idea in the TL.

When Savory (1969) explains the problems in translating a literary work, he brings out the difficulties caused by the formation of gaps and the ways and means to fill those gaps, which cannot be translated, but at the same time, there is a need to fill those gaps to make the translation a complete one. In his words, "Troubles of a different kind arise from gaps in languages, which cannot be filled by translating because for a word that may be quite familiar in one language there is no equivalent in another" (16). Besides him, other translators like Vinay, Darbelnet, Rabin and A.H. Smith too recognize the existence of gaps but by using other terms such as *lacunes, blank spaces, gaps and voids*, and search for the possible ways to fulfill the gaps. Ivir is of the view that these gaps may be of any one of the cultural factors; cultural gaps or blank spaces between gaps which are "due to differences in extra-linguistic reality and those due to language-specific linguistic (lexical) mapping of the same extra linguistic-reality" (36). Culture includes language also; and "linguistic differences are seen as cultural differences" (37). The procedures

available for translating the unmatched elements of culture are: (i) cultural gaps due to differences in extralinguistic reality and language – specific linguistic mapping of the same extralinguistic reality; (ii) filling the gaps by following the procedures: borrowing, definition, literal translation, substitution, lexical creation, omission and addition (37).

1.16. Linguistic Problems

According to Catford, "Language is a type of patterned behavior" (1). It reflects the social and cultural aspects of the human race. In linguistics, the grammatical or lexical form is more important than the phonology or graphology; because they can be operated "usually in combination as the exponents of grammatical/lexical forms" (4). "The fundamental categories of linguistic theory- applicable at least to the levels of grammar, phonology and probably graphology- are unit, structure, class and system" (5).

> The unit is the category set up to account for those stretches of language-activity which carry recurrent meaningful patterns. The patterns themselves still have to be accounted for- and these are what we call structures. A structure is an arrangement of elements. Thus, the elements of structure of the English unit 'clause' are P (Predicator), S (Subject), C (Complement) and A (Adjunct). (6)

"Structure is stated in terms of ordered arrangements of elements." Class means "a grouping of members of a unit in terms of the way in which they operate in the structure of the unit as exponents of these elements are themselves groups." A system means, "a finite set of alternants, among which a choice must be made . . . these alternants, the terms in a system, are the members of a class: thus the

members of the class 'initial consonant' …can alternate as exponents of that particular class" (7).

As Nida and Taber (1974) say, "Each language has its own genius" (3). Each language has its own heritage by its unique origin, lettering, dialect and usage. It has specific scripts, proverbs, idioms and phrases, colloquial expressions, slangs, games, stories, legends, myths, poetry and songs; and no language is inferior to any other due to its characteristics or heritage or origin. It is difficult to translate culture-based words such as colloquial expressions, slangs, idioms, proverbs, gods, food items, relationships, customs and ceremonies from a SL into a TL for a translator. Basnette (1980) too accepts the views of Nida. She stands on par with Jakobson in declaring that "all poetic art is technically untranslatable" and she quotes Jakobson as:

> only creative transposition is possible: either intralingual transposition – from one poetic shape into another, or interlingual transposition – from one language into another, or finally intersemiotic transposition – from one system of signs into another, e.g., from verbal art into music, dance, cinema or painting. (15)

But, by using the terms intralingual and interlingual, Jakobson paves a path to translation. In addition to the views of Nida and Jakobson, she points out the two types of untranslatability as distinguished by Catford:

> linguistic and cultural. On the linguistic level, untranslatability occurs when there is no lexical or syntactical substitute in the TL for an SL item . . . Linguistic untranslatability, he argues is due to differences in the SL and the

> TL, whereas cultural untranslatability is due to the absence in the TL culture of a relevant situational feature for the SL text." (32)

Without translation, the mastery of literary field or literary world will not be a complete one. But literary translation is not possible without creation. Translation is a re-creative art, which adds grace to both the SL and the TL; and helps the foreign readers to taste the sweetness and pursue the beauty of the SL text.

Patil in his article on "Literary Translation: Its Importance, Ways and Difficulties", comments on the need for translating: "translation is as necessary as our very breathing to understand global relations in terms of Arts, Science and Commerce . . . Translation recreates and intensifies the channel of life and diversifies human activities" (10). According to him, "translation should be faithful and idiomatic. Nothing should be added or anything should be omitted" and it is "like transferring an employee from one office into another but without promotion or demotion." He is of the opinion that "translation is possible, desirable and essential" (13). A good translator must be well versed in both the SL and the TL; familiar with the structure of the SL and the TL, their "linguistic diversities" and the subject of translation. He must use the right meaning of the SL text in order to avoid "the loss of sensibility" which is possible in translating "idioms, proverbs, and imageries" (13-14). According to Patil, "medium to medium translation is possible excepting poetry. Since it has uninterpretable emotional shades, poetry is bound to lose its flavour if it is translated into another medium" (19).

Das is of the view that "translation is both linguistic and cultural activity and it is concerned with communication of meaning" (20). The difference in the

sentence pattern should be remembered; for instance, the normal sentence pattern in the SL (Tamil) is SOV, while it is SVO in the TL (English). He states:

> Translation of poetry is the most difficult mode of translation. This is because it abounds in figures of speech such as similes, metaphors, irony, paradox etc. and unprecedented phonological syntactic and semantic patterns such as rhyming alliteration, versification, morphological parallelism and above all syntagmatic and paradigmatic relations between words. (32)

Linguistic as well as non-linguistic aspects of a poem should be considered while translating poetry. Poets may portray a picture or a scene of their own imagination in a poem as it is the free flow of emotion and ecstasy. So, for a translator of poetry, it is not easy to move with the writer of the SL text in the same wavelength. Although a literary text can be translated into a TL in many ways, the task of translator is too hard to translate poetry, due to its complex nature and "ornamental words based on lyricism" (28). Unlike translating factual and informative writings, poetry poses various problems in translating as it is imaginative writing which leads to a wide range of meaning and explanation.

Narain too is of the opinion that translating "poetry or prose is a very difficult task because of its complex nature" (100). She quotes Raffel (1971): "Poetic translation is an art, not science, and much of the art is concerned with choosing – choosing what to put in, what to leave out, and what shape to give the work as a whole, what tone" (100). She insists that like poets, translators too have the license to choose, leave, mould and reshape a poetic work of art while translating it into another language.

According to Narain, besides the plain meanings of the words of poetry, they carry “cannotive, stylistic and cultural meanings” also. At the same time, she insists that “poems are more appreciated for their quality, style, metre, rhyme and figures of speech than the mere meaning” (105). She brings out some of the problems of literary translation:

- Problems of translation of imaginative material including the use of metaphors, similes, comparisons etc.
- Problem of translation of words having several meanings.
- Problem of translation of diminutive forms which is typical of literary material.
- Problems regarding the individual style of the author.
- Problem of translation of colloquial terms which are characteristic to a particular language.
- Problem of translating foreign, borrowed words from other languages. (101)

It may not be easy for a translator to fix the equivalent words in the TL; and lack of equivalents may lead to the loss of effectiveness in the translation.

Narain insists on the importance of style in translation through her uttering: “style is an essential characteristic of every piece of writing … but different literary works have discernibly different styles” (100). When the style of a literary work is concerned, each and every aspect of that work such as the literary form, diction, tone, mood, images, metrics, figures of speech, words, phrases and clauses should be considered.

Xiaoshu too asserts on the importance of literary style in translating a work of art in his article "Translation of Literary Style." He states:

> The quality of a translation . . . depends on the theoretical knowledge and practical skill of the translator. It is because translation is not only a science, a science with its own peculiar laws and methods, but also an art of reproduction and re-creation. (n.pag.)

Hariyanto, in her article "Problems in Translating Poetry" deals with the possible problems like linguistic, literary, aesthetic and socio-cultural problems in translating poetry. The two points to be considered in terms of linguistic factors are "collocation and obscured (non-standard) syntactical structures" and "the translator can construct the structure in the TL as closely as possible to the original structure" (n.pag.).

While discussing the features of poetry, Lefevre states the difficulties of maintaining the rhyme and meter as:

> Rhyme is difficult to translate into language with a different vowel and consonant distribution. Meters are not easily transposed from one language to another . . . . Non-western cultures do not always use end rhyme in their poetry, even though virtually all known poetry is constructed around some kind of sound similarity or sound repetition and some kind of rhythm, which may or may not be regulated into formal meter. (70)

1.17. Evaluation Parameters

When a translation is done, Narain stresses that it is the duty of the translator to assess the quality of his literary work by using the following set of evaluation parameters:

1. Readability, i.e., whether the translation is easy to read or not.
2. Originality, i.e., whether it can pass from an original written in the target language depends on its conformity to the norms of the literal work of the target language.
3. Effectiveness, i.e., whether the overall impression of the translation is as effective as the original.
4. Satisfaction, i.e., whether it can satisfy its intended readers.
5. Loyalty, i.e., whether it is loyal to the original in doing justice to the original author.
6. Credibility of the translator, i.e., whether he is known for his competence in the target language.
7. Creativity of the translator, i.e., whether he uses the language creatively or not. (106)

As "transcreations rather than translations are rated high by the majority of the readers" in the area of poetic translation, Narain suggests reading a translated work to "a group of knowledgeable readers" before finalizing it. (106)

In discussing the responsibilities of a translator, Fiero, in his article "From Hebrew to Algonquian: Problems in Form and Content," states:

> A translator has the responsibility to transfer the information contained in a source language document to the vehicle of a target (or receptor) language, in such a way that the information received by the new audience will, as nearly as possible, have the same meaning content as it had for the original audience. This is more than a matter of appropriate vocabulary. (23)

Though we have discussed various theories and methods of translating, it is quite impossible to stand with a particular writer's theory or principle since each writer directly or indirectly supports or accepts the theories or categories or principles or procedures of translation framed by one or the other writer. As no theory of translation is made for translating a particular Source Language (SL) into a particular Target Language (TL), the translators are not in a position to stick on to a particular expert's view or theory.

In the words of Fornanek, the ancient Tamil is a "very melodious and homogenous language . . . rich in synonyms leaving pace for suggestions." And English is "a typically modern language, not very musical, sharing its richness with Latin, which lends to it, words with very precise meaning fit for science, but often of little poetical grace" (148). Translating a poetic work of art belonging to a "melodious and homogenous language" like Tamil into a modern language which is "not very musical" is not easy for any translator and a translator ought to face many difficulties in transferring the cultural and linguistic elements from the SLT into the TLT (148).

1.18. Aim, Scope and Methodology

The style-sheet of the seventh edition of the *MLA Handbook for Writers of Research Papers* is followed in writing this dissertation. This chapter is devoted to a study on the theories of translation with special reference to the cross-linguistic and trans- cultural elements of translation.

The present dissertation is devoted to a trans-cultural and cross-linguistic study of the select English translations of the *Tirukkuṟaḷ* which confines to the translations of G. U. Pope, V.V.S. Aiyar, Kasturi Sreenivasan, K. R. Srinivasa

Iyengar and P.S. Sundaram, applying the general theories of translation. As far as the translation of the *Tirukkuṟaḷ* from its SL Tamil into the TL English is concerned, the characteristics of these SL and TL are to be considered. Based on the above discussed theories, categories, principles and procedures of translation, the study will take into account, the cultural matrix in which the *Tirukkuṟaḷ* was written and how it is effectively rendered in English and how far these translations are successful besides the inherent difficulties met with by translators and the trans-cultural strategies evolved by them to linguistically get over these inherent difficulties in translation. The present study also attempts a comparative analysis of the language and style, the figures of speech, the poetic diction from the linguistic perspective and by invoking basic principles of literary criticism.

The next chapter presents an overall view of the SL text *Tirukkuṟaḷ,* its author, his works, its place in Tamil classics, its place in world literature, its praiseworthy nature; and it also attempts to study the translations of the *Tirukkuṟaḷ* in English and review them and the articles on the *Tirukkuṟaḷ* and its translated versions in English; and the works and articles relating to the masterpiece of the saint Tiruvaḷḷuvar, whichever are available for reference.

2.0. Universal Importance of the *Tirukkuṟaḷ*

The *Tirukkuṟaḷ* is a book of universal importance and it is believed to have been written about 2000 years ago in classical Tamil by a sage Vaḷḷuvar, though there is notadequate evidence to prove it, except for the occurrence of his name as Tiruvaḷḷuvar in the song of praise called Thiruvalluvamalai, 'Garland of Thiruvalluvar.' But the poet's name and the name of his "great work are both without a name. The author himself is commonly known as Tiru-valluva-nāyanār (the sacred devotee, priest, or soothsayer of the paraya caste)" (Pope i).Scholars and sages, cutting across continents, believe that the *Tirukkuṟaḷ* is a teaching for the whole universe. "The *Kural* is believed to be the most translated of all literary works in the world, barring religious works like the Bible and the Koran. There are no less than 80 translations" (Diaz 41). And this chapter is devoted to review the translations of the *Tirukkuṟaḷ* in English, and the related books and articles on it. A review of literature on the precious work of Tiruvaḷḷuvar, its place in the Tamil *caṅkam*, "the academy formed by the pāṇṭiyā rulers who were one among the three rulers of ancient Tamil country", its importance in the world; and a review of its translations, which are available for reference in English, and books and articles related to the *Tirukkuṟaḷ* in English are dealt with in this chapter (Suyambu 8-9).

2.1. *Tirukkuṟaḷ* in *Caṅkam* Literature

Tamil, the language of Tamil Nadu / ancient Tamil country is known for its ancient heritage and unique nature. The pāṇṭiya rulers patronized Tamil language and founded three *caṅkams* to develop and preserve it.The poems of the *caṅkam* literature were composed by Dravidian Tamil people, both men and women, from various professions and classes of society who excelled as poets. These poems were

later collected into various anthologies, edited, and with colophons added by anthologists and annotators around 1000 AD. Then, they were categorized, for the convenience of the readers and learners, into *akattiyam, tolkāppiyam, patiṉeṇmēlkaṇakku,* and *patiṉeṇkīḻkaṇakku* books. The *Tirukkuṟaḷ* is one among the 18 books of the *patiṉeṇkīḻkaṇakku* books; and it has the unique distinction of being celebrated through all the ages and countries as a holy book or scripture.

Though there are many stories and legends on the birth, life, work and even the names of Tiruvaḷḷuvar and the *Tirukkuṟaḷ,* it is widely accepted that the author of the book *Tirukkuṟaḷ* is Tiruvaḷḷuvar. Also the name of the author is not a proper noun. *tiru* is the word used before the name of a person as a mark of respect and reverence; and the word *vaḷḷuva* is the name of a community who earns their livelihood by weaving. Details regarding the name of the text, is found in the "Introduction" of Pope's translation of the *Tirukkuṟaḷ* entitled *the Sacred Kurral of Tiruvalluva Nayanar,* that it is meant as *kuṟaḷ* by the brevity of the couplets, which means "anything short . . . and is properly the name of the couplet as being the shortest species of stanza in the Tamil language" (iii). Tiruvaḷḷuvar "with the two lines of his diminutive *veṇpā* –footed *kuṟaḷ* verse" measured the universe (iii). "The laws of the *veṇpā* metre in which the *kurraḷ* is composed, are very curious, and, in fact, unique in prosody" (vi). Narayanasamy opines in the Preface to his book *Thirukkural with English Version* that "it (the *Tirukkuṟaḷ*) is a literary masterpiece of verses with poetic excellence, brevity and crispness, rhythm and syntax, easy to grasp and remember" (ix).

2.2. The Life of Tiruvaḷḷuvar

Ancient India was known for its seers and *sittās.* Acharya, in his Preface to his book *Maxims of Truth (Commentary on Thirukkural)*states that Tiruvaḷḷuvar is one among those *sittās*, who was a miraculous child of *Bhagawan Muni*, an inheritor of *Kumbhamuni* called *Agastyar* (viii- ix). Pope expressed the traditional belief regarding the life of Tiruvaḷḷuvar that Tiruvaḷḷuvar was a weaver of "the pariah tribe" whose "priests, sooth-sayers, teachers, or 'prophets' styled Vaḷḷuvar" (Introduction i). Another legend says that Tiruvaḷḷuvar was born and brought up in Mylapore, Chennai and led a life of a weaver.

Another researcher S. Padmanabhan, in his book, *The Contribution of Kanyakumari to the Tamil World*, says that Tiruvaḷḷuvar was born at Tirunayanarkurichy which was named after Tiruvaḷḷuvar who was known by the name Tiruvaḷḷuva Nāyanār in the Kanniyakumari District. He gives evidences like the name of a kingdom Vaḷḷuva Nadu; and cites the details from the first volume of the *Travancore Archeological series* (292) about the place Muttom which is found even today and the usage of certain colloquial terms like *aṟṟam* 'last' and *ōrttu* 'think,' which are used in the Kanyakumari district of Tamil Nadu are sufficient to prove his contention. He refers to yet another story which reveals that Tiruvaḷḷuvar is the name of the Chieftain of Vaḷḷuvanāṭu who "renounced the world and entered the literary field as a sort of penance" (9-12).

Legends say, Tiruvaḷḷuvar is of saintly nature and his work *Tirukkuṟaḷ* automatically attains perfection in every way. Being saint by nature, Tiruvaḷḷuvar has a vision to write these couplets with his intuition and instinct to teach the virtues and values of life to humanity. Besides these legends, many more stories

about the miracles performed by Tiruvaḷḷuvar and his wife are told and retold by one or the other of the Tiruvaḷḷuvar scholars or researchers. But, Tiruvaḷḷuvar's existence has been based on mostly linguistic evidences rather than archeological evidences since none such has been determined so far.

2.3. The Works of Tiruvaḷḷuvar

The *Tirukkuṟaḷ* is the only familiar and known work of Tiruvaḷḷuvar which makes him a lawgiver of the ancient Tamil Dravidian people. But, according to N. V. K. Ashraf, the books *ñāṉaveṭṭiyāṉ, navarattiṉacintāmaṇi, pañcarattiṉam,* and *uppucāttiram* are also attributed to Tiruvaḷḷuvar (6).Yet, there is no evidence anywhere else that these books are written by him.

2.4. The Age of Tiruvaḷḷuvar

Mahadevan, in his article "Age of Thiruvalluvar" offers different opinions of the scholars like G. U. Pope, Albert Schweitzer, M. Rajamanickanar, K.A. N. Sastry, M. Varadarajan and V. Kanakasabhai about the period of Tiruvaḷḷuvar and the *Tirukkuṟaḷ*. They have differed in fixing the time of the *Tirukkuṟaḷ* from the third century B. C. to A.D.1000.(107). P. Vardarajan states in his "Preface" to his book *Thirukkural: The Voice from Within,* that the *Tirukkuṟaḷ* belongs to the Final *caṅkam* Age, the last of the three *caṅkams* (v). Hence, it may be rightly said that the *Tirukkuṟaḷ* belongs to the *caṅkam* or post- *caṅkam* period when tradition, culture and ethos were at the zenith. So, one can easily understand that translating the *Tirukkuṟaḷ*, which is in the poetic form with proper grammar and diction with strong cultural heritage and grand thoughts, may not be an easy task for any translator, however well- versed, he be in both SL and TL.

2.5. Three Books of the *Tirukkuṟaḷ*

The *Tirukkuṟaḷ* is the compilation of three divisions or books namely, *arattuppāl* 'Virtue,' *porutpāl* 'Wealth' and *kāmattuppāl* 'Love.' It is known for its brevity, simplicity and clarity; and worshipped as the maxims of truth. The first book *arattuppāl,* translated as Virtue intoEnglish, has 38 chapters, the second book *poruṭpāl* translated as Wealth, has 70 chapters; and the third book *kāmattuppāl,* translated as Love, has 25 chapters with ten couplets under each chapter. It has 1330 couplets as a whole, each of which has seven metrical feet, "divided into lines of 4 and 3 feet, or 3 and 4 feet" based on the rhythm (*etukai*) of the lines. "Rhyme in Tamil is in the beginning of the line, and is strictly the identity of the second letter, the first being of the same metrical quality" and Pope considers the division of the two lines based on its rhyme (Introduction xxvi). The *Tirukkuṟaḷ* is known for its greatness of thought and fulfillment of *ceer* 'metre.' To him, "a *kural* is a couplet containing a complete and striking idea expressed in a refined and intricate metre. No translation can convey an idea of its charming effect" (vi).

The first book *arattuppāl* 'Virtue' opens with "the praise of God" and deals with domestic and ascetic virtues needed for domestic and social life. The second book *poruṭpāl* 'Wealth' is on politics and governance, the concepts of good administration and the importance of education and values such as intelligence, will power, friendship, devotion and dignity. And the third book *kāmattuppāl* 'Love' speaks of the two categories of love such as furtive love and wedded love which is "a very deep and subtle portion of the *Tirukkuṟaḷ*. None has dared to descend into the realms of sex-love in a Book of Morals as *St. Vaḷḷuvar* has done" (Bharati 10).

The couplets on love and life throw much light on life, custom, moral, discipline, amusement and relationship which are the universal phenomena of all the times, races and places. Mahatma Gandhi, the man of the millennium, too affirms the greatness of the *Tirukkuṟaḷ*: “It (*Tirukkuṟaḷ*) is a text-book of indispensable authority on moral life” and “there is none who has given such a treasure of wisdom like him (Tiruvaḷḷuvar)”(www.kural.in n.pag.).

2.6. The Immortal *Tirukkuṟaḷ*

Francis Whyte Ellis who spent his life in Tamil Nadu from 1796 till his death in 1819, was the first to make an attempt in translating the *Tirukkuṟaḷ* into English; but fate could not allow him complete his task. Rev. Drew translated the *Tirukkuṟaḷ* in 1853 which inspired Pope and paved the path to the Europeans to become aware of the greatest masterpiece of Tamil language. “Once the world became aware of these compact distiches of quintessential wisdom, the *Kuṟaḷ* has been translated into over 60 languages across the world, including 13 other Indian languages” since A.D.1730 (www.damowords.co.uk n.pag.). But, translating a literary work of art like the *Tirukkuṟaḷ* is not merely transferring it from one language into another because it is the index of the life of the Tamils of its period.

K.C. Kulandaisamy remarks on the translation of the *Tirukkuṟaḷ* in his article “Tirukkural: Deficiency in Translation into Other Languages:”

> Translation of a book like *Tirukkural* is not merely translating a book from one language to another, but it is translating a treatise from one culture to another. As technical terms in Science and Technology, there are cultural terms in Social Sciences. Science and Technology are essentially universal and one may find equivalent terms; but culture is not universal. A cultural

> term in one language may not have an equivalent one in another culture. (n.pag.)

Many are enthused to read and enjoy the couplets for their encompassed wisdom. Scholars are surprised to find such couplets enriched with full-fledged knowledge within them. M. Winternitz, a German Professor and Sanskrit Scholar, opines:

> Thiruvalluvar's *Kural* is one of the gems of the world literature. He stands above all races, castes, and sects, and what he teaches is a general human morality and wisdom. No wonder, the *Kural* has been read, studied and highly praised in the land of its origin for centuries, but also found many admirers in the West, ever since it has become known. (www.kural.in n.pag.)

Many native scholars who became masters of English language too have tried their hands at translating the *Tirukkuṟaḷ* into English. Rajagopalachari, a translator of the *Thirukkural* into English, remarks in his "Preface" to his translation *Kural: the Great Book of Tiru-Valluvar* that the "*Kural* is not a mere book of aphorisms. It is a work linked with the life of the people in all its aspects" (xiii). K.M. Munshi, in his Foreword to Rajaji's translation, comments on the greatness of the *Tirukkuṟaḷ*:

> In its essence, *Tirukkural* is a treatise *par excellence* on the art of living. Tiru-Valluvar, the author, diagnoses the intricacies of human nature with such penetrating insight, perfect mastery and consummate skill absorbing the most subtle concepts of modern psychology, that one is left wondering at his sweep and depth. His prescriptions, leavened by godliness, ethics, morality and humaneness are sagacious and practical to the core. They cut

across castes, creeds, climes and ages and have a freshness which makes one feel as if they are meant for the present times. (ix)

According to Yogi Shuddhananda Bharati, *Tirukkuṟaḷ* is "the Gospel of *love and give*, a code of soul-luminous life" (Introduction 7). He has nothing but praise for the *Tirukkuṟaḷ;* and opines that "*Tirukkural* is a Guiding Light to humanity. It leads humanity to live in moral purity, spiritual knowledge, eternal wisdom, in perfect health, wealth and prosperity." According to him, it is a "faithful friend"to everyone irrespective of their profession and status (10).

J. Narayanasamy, a translator of the *Tirukkuṟaḷ* into English, admires that "the *Thirukkural* is neither a Testament, nor a Scripture, nor a Heavenly Dispensation; it is a Treatise on Social Life. It is the embodiment of enlightened wisdom; the hallmark of an ancient civilization, with a rich heritage, tradition and culture reflected in a distinctive language and diction (Preface ix). While stating about the hidden treasures like simplicity, brevity, clarity of content, precious teaching of moral values, extreme practicality and metric beauty of each couplet, Auvai, a famous Tamil classical poetess, praised it as: "The *Kural* contains much in a little compass. Such is the ingenuity of its author that he has compressed within its narrow limits all the branches of knowledge, as if he had hollowed an atom, and enclosed all the waters of the seven seas in it" (www.kural.in n.pag.).

Religious books like the *Bible*, the *Bhagavat Gita*, the *Quran* and many literary works of different languages have been preserved in English as translated versions. The famous Tamil literary works like the *Tirukkuṟaḷ, cilappatikāram, pattuppāṭṭu, kuṟuntokai* and *nālaṭiār* have been translated into English by various competent translators, since Tamil is known for its ancient heritage and "melodious and

homogenous" nature which is "rich in synonyms leaving much space for suggestions" (Fornanek148).Translations of the Tamil literary works were initially done by the foreign missionaries who came to India and learned Tamil and other Indian languages in order to do their missionary work. Translation of the *Tirukkuṟaḷ* into European languages, too, started with the advent of the foreign missionaries like Father Constantius Beschi (1730 Latin), A. F. Cammera (1803 German), F.W. Ellis (1812 English), M.Ariel (1848 French), W. H. Drew (1840 English), Karl Graul (1856 German and Latin)and G. U. Pope (1886 English). It was Pope's efforts which "opened the door to the world's appreciation of *Thirukkural*" (www.damowords.co.uk n.pag.).

2.7. *Tirukkuṟaḷ* in English: A Review

G. U. Pope (1886), S.M. Michael (1928), K. M. Balasubramaniam (1962),Yogi Suddhanantha Bharathi (1968), Kasturi Sreenivasan (1969), K. R. Srinivasa Iyengar (1988), P.S. Sundaram (1989-90), Rasipuram S. Ramabadran (1994), T.R. Kallapiran (1995), Varadaraja V. Raman (2000) and K. C. Agamudai Nambi (2004) have translated the *Tirukkuṟaḷ* into English in verse form. Pope and Balasubramaniam follow the method of verse to verse metrical translation while others give importance to the couplet form. V.V.S. Aiyar (1915), H.A. Popley (1931), A. Renganada Mudaliar (1933), C. Rajagopalachari (1937), M. S. Pooranalingam Pillai (1942), V.R. Ramachandra Dhikshitar (1949), G. Vanmikanathan (1984), S. N. Sreerama Desigan (1991), P. Varadarajan (2004) and J. Narayanasamy (2008) have rendered the *Tirukkuṟaḷ* into English following poetry into prose method of translating. But Popley and Rajagopalachari have not given the whole text in English. There is a common opinion that most of the

translators follow the commentary of Parimelalagar, as pointed out by M.S. Purnalingam Pillai (1999): “all the editors, European and Indian, have closely followed Parimelalagar’s commentary with all its defects” (Foreword 5).

It was the Italian Jesuit Missionary Joseph Constantius Beschi who started translating the *Tirukkuṟaḷ* into a European language, Latin. He translated only the first two books “Virtue” and “Wealth”because he might have thought that translating the book on Love would be of doing injustice to spirituality;and did not translate the third book Love. He spent forty - two years of his life in Tamil Nadu; and rechristened himself as Veeramamunivar out of his sheer love for Tamil. Pope calls him the “Greatest of Tamil Scholars” (Introduction iv).Pope printed his (Bechi’s) translated version of the *Tirukkuṟaḷ* in the appendix of his own translation of the *Tirukkuṟaḷ*.

Karl Graul (1856), another translator of the *Tirukkuṟaḷ* into German, came to India as a missionary in 1844, learned Indian languages, as the missionaries were expected to have sufficient knowledge of the local languages. His publication of the *Tirukkuṟaḷ* in 1856, with German and Latin translations,“is very valuable, though incomplete-owing to his lamented death- and has serious misprints” (Pope iv). He (Graul) expresses his great admiration for the *Tirukkuṟaḷ* in his introduction to the *Kural* in German as, “No translation can convey any idea of its charming effect. It is truly an apple of gold in the network of silver” (www.kural.in n.pag.). But Aiyar is of the opinion that he might have used Beschi’s manuscripts for his translations of the *Tirukkuṟaḷ* (Preface x).

F. W. Ellis (1812), another scholar of extraordinary ability, came to Madras for the service of East India Company in 1796. He served in various capacities like

Secretary to the Board of Revenue, Zillah Judge and Collector of Madras till his death. His love for Tamil was deep and strong and his knowledge of Tamil was adequate for composing Tamil verse. His translated version of the *Tirukkuṟaḷ* was published in 1812; but he translated only 120 couplets of the 1330 couplets, 69 in verse form and the rest 51 in prosaic style. He gave a commentary with "wide ranging quotations" from ancient and modern Tamil poetry (Sundaram 142).

Drew (1840), a missionary of the London Missionary Society came to Madras in the first half of the eighteenth century. He translated only 63 chapters of the *Tirukkuṟaḷ*. In his article "The Kural and its Translators," Sundaram draws attention to Drew's comments on the difficulties of translating the third book (Love) as:"it could not be translated into any European language without exposing the translator to infamy" (143). Aiyar (1961) remarks that "Drew has given but a feeble translation" (Preface xvi).

J. Lazarus (1856) was also a Missionary and a Tamil Scholar who wrote books in Tamil dealing with themes drawn from Christianity. He translated the *Nannool*; compiled *Dictionary of Tamil Proverbs;* and revised the renderings of the *Kural* by Drew. Raman admires the translations of Drew and Lazarus, as he feels that their translation "adheres reasonably well to the content of the original, but it is not very inspiring or enjoyable in style" (Introduction 13).

Pope (1886), during his long voyage from England to India as a missionary in 1839, learned Tamil; and started his missionary work in Chennai. Besides mastering Tamil under the guidance and teaching of the famous Tamil scholars Aariyankaavuppillai and Ramanuja Kavirayar, he learned Telugu and other Dravidian languages; and transferred his spiritual service into educational service.

In an article entitled "Reverend G.U. Pope: Student of Tamil,"a list of 16 works is given as Pope's chief works.He was the one who made Tamil Grammar easier to the Tamilians; and the first and only foreigner who translated all the 1330 couplets of the *Tirukkuṟaḷ* into English. Being inspired by the work of Drew, Pope translated the *Tirukkuṟaḷ* into English as the *Sacred Kurral;* and published it in the *Indian Antiquary.* Then, he published it with an introduction and highly commendable commentary in 1886.

Aiyar feels that if the style of the English Bible had been adopted for the translation of the *Tirukkuṟaḷ*, "and it would have been easy for Drew as well as Pope, who were members of the Christian Church, to have adopted such a style for the translation of Tiruvalluvar" (xii). But Pope obviously did not have the notion of adopting the style of the Bible for the reason that he wished to give it a metrical translation.Though Pope attempts to give a *metrical translation* of couplet into couplet form, he could not retain the meaning and brevity of the SL text. He even admits that, "a *kural* is a couplet containing a complete and striking idea expressed in a refined and intricate metre. No translation can convey an idea of its charming effect" (Introduction vi). Yet he tries to maintain a regular rhythm and rhyme scheme in each couplet. But Aiyar (1961) feels that "Pope's verses do not at all do justice to the merits of the original but on the contrary deform its grand thoughts by giving them stilted and unnatural expression" (Preface xvi). While discussing the features of poetry, Andre Lefevre opines:

> Translators who translate with rhyme and meter as their first priority often find themselves neglecting other features of the original: syntax tends to suffer most as it is stretched on the procrustean bed of sound similarity

> and metrical beat, and the information content is almost inevitably supplemented or altered in none too subtle ways by “paddling”: words not in the original added to balance a line on the metrical level or to supply the all-important rhyme word. (71)

Sundaram and Raman affirm Lefevre’s statement, because, though most of his couplets are with twelve - syllabled lines, a few need to be stretched and fetch an assessment that “its sixteen - syllabled lines stretching like pythons across the page” (Sundaram.143). Raman (2000) observes that “the translation of G.U. Pope is rhyming, but often verbose, sometimes confusing” (13). But Popley considers Pope’s translation as “the best known” and affirms that his translation involves “some slight addition to or alteration of the meaning of the original” as Pope has “put them into rhymed verses” (Preface ix).

Aiyar (1915) is the first native who laid his hands on an independent translation of the *Tirukkuṟaḷ* into English. His translation, *Maxims of Thiruvalluvar,* is in the prose form, yet his “translation is popular among the other Indian languages for many reasons” like “its availability,” “he being a native Tamilian scholar of a very high order with excellent mastery over English, his work is bound to be the closest to the original” and “it is complete whereas Rajaji has translated only the first division” (Mahapatra 57). Bharati states, “Sri. V.V.S. Aiyar translates the *Kural* in the Biblical style” (Introduction 7). Kulandaiswamy too, affirms it in his Foreword to the English translation of the *Tirukkuṟaḷ* by S.M. Diaz, saying, “V.V.S. Aiyar’s translation published 50 years ago is yet another purposeful work, intentionally couched in Biblical style” (41). Raman is of the view that “V.V.S. Aiyar’s translation conveys the meanings of the original in reasonably good

English, even if, on occasions, it deviates from traditional interpretations" (Introduction 13). Popley opines, "V.V.S. Aiyar has certainly succeeded in giving us a very fine translation" (Preface x).

Michael (1928) initially translated some select couplets of the *Tirukkuṟaḷ;* and then the first book the *Tirukkuṟaḷ*, *Virtue*; and finally succeeded in translating all the couplets of the *Tirukkuṟaḷ* in verse form.

Popley (1931) translated the selected couplets of the *Tirukkuṟaḷ* into English under the title the *Sacred Kural* or the *Tamil Veda of Tiruvalluvar*. He considered the *Tirukkuṟaḷ* as the "ethical *Bible* of the Tamils" (Introduction 33). He regarded his translating of the *Tirukkuṟaḷ* "as a great and noble purpose to help to make more widely known the inimitable couplets of this humble Tamil sage (Tiruvalluvar)" (Preface ix). He felt that it is necessary . . . for the non-Tamilian to gain a good idea of the teaching of this book" (x). He tried "to give a metrical form to the couplets, but he has not made use of rhyme, as it seems to him to detract from the dignity of the translation." At the same time, "he has used both vowel and consonant alliteration, which is the Tamil substitute for rhyme." He had the feeling that "it is almost impossible in any translation to do justice to the beauty and force of the original; only a master of English and of Tamil, such as Thiruvalluvar was in Tamil could do it" (x).

Mudaliar (1933) translated the *Tirukkuṟaḷ* into English following poetry into prose method of translating. He is translation of the *Tirukkuṟaḷ* is done together with his friends B.L. Aranganatha Iyer and R. Srinivasa Desigan (xviii). According to Kumaraswami, he (Mudaliar) "has brought out, as best as any translator can, the

true spirit of the original and has not produced a mere translation of its language" (Introduction v).

Rajagopalachari (1937) translated select couplets of the first and the second books of the *Tirukkuṟaḷ* into English following poetry into prose method of translation. Sundaram is of the view that, among the renderings of the *Kuṟal* into English by Ellis, Pope, Drew, Lazarus, Popley, Ramachandra Dikshitar, Rajagopalachari (Rajaji), Sreenivasan and Kamaliah, he (Sundaram) has been benefited most of all by Rajaji's renderings. In his "Preface" to his book, *Thiruvalluvar: the Thirukkural,* Sundaram states that "Rajaji, ablest and wisest of India's statesmen, brings to his translationhis incisive clarity, but his prose is concerned less with Valluvar the poet than with Valluvar the thinker and teacher. Other translations are mostly pedestrian, when they are not sheer doggerel" (xx). On the other hand, Sundaram regrets saying that, "Rajaji rendered the Kural in prose, which makes the meaning crystal clear but, without the shimmer and suggestiveness of poetry" (145).

Purnalingam Pillai (1942) translated the *Tirukkuṟaḷ* into English under the title *The Kural or The Maxims of Tiruvalluvar,* adapting the method of poetry into prose translation. He followed the original text closely and tried "his best to convey to the reader the spirit of the author" (Foreword 12). Because, he was not very much pleased with the other translations of the *Tirukkuṟaḷ*, and expressed his displeasure in his "Foreword" to his *Critical Studies in Kural* (1924) as, "there is no doubt that each edition (translation) is good in its own way. But all the translators, European and Indian, have closely followed Parimelalagar's commentary with all its defects" (v). S.N. Kandaswamy, in his article "*Tirukkural*

in English," comments that "the translation of Purnalingam Pillai, being unique in its own way . . . with his sound knowledge in the source and target languages, has attempted to present the substance of the couplets in well-chosen words" (*The Hindu*, 13 Mar 2001. Web. 20 Feb 2011).

Dikshitar (1949) authored a number of books on history. His intimate understanding of Tamil texts enabled him to translate the *Tirukkuṟaḷ* into English in 1949. It reflects the inner meaning of the classical text (*Tirukkuṟaḷ*) and remains the closest to the original among many that have appeared to this day.

Balasubramaniam (1962) is a native translator who translated the *Tirukkuṟaḷ* following verse to verse metrical translation. But, his commentaries on Pope's translation of the famous classic *Thiruvasakam* made him more popular than his *Tirukkuṟaḷ* translation.

Shuddhananda Bharati (1968) translated the *Tirukkuṟaḷ* in verse form. It is mentioned in the introduction that "V.V. S. Aiyar admired the style and substance of the work (translation of *yōka citti*) and requested him (Bharati) to translate the *Tirukkuṟaḷ* into rimed couplets." Bharati feels that "the terse cryptic couplets of Valluvar's *Kural* contain something more than what have been brought out in translations . . . ." His rhymed couplets "follow the French syllabic system" and he has made it "clear and simple as possible so that the *Kural* couplets can be quoted as proverbs and also sung melodiously" (8-9).

Kasthuri Sreenivasan (1969) attempted to translate the *Tirukkuṟaḷ* into English following rhymed translation method with the intention that "every new generation needs its own rendering to be able to appreciate it" and to "derive intellectual and emotional satisfaction" (Introduction x). She relies on

"authoritative commentators like Parimelazhagar in Tamil and V.V.S. Aiyar in English" (x). She says that "there have been minor modifications in a few cases either because of the requirements of rhyme, or because a literal translation does not make the poet's meaning quite clear" (x).

Vanmikanathan's (1969) translation is based on the SL text and on its commentary by Parimelazhagar. As he felt: "The *Tirukkural* is to the Tamils what the *Bible* is to the Christians, the *Koran* to the Muslims, the *Zend Avesta* to the Parsis, the *Torah* to the Jews, and *Granth Saheb* to the Sikhs," he translated it with the intention of propagating the *Tirukkuṟaḷ* widely in the other States of India where Tamil is not used and in foreign countries (Preface 10). His aim is to bring out a translation which is "very faithful to the original" and for the translators of the *Tirukkuṟaḷ* "who do not know Tamil may confidently follow this (his translation) and not go astray from the original" (14). He believed that his "translation will serve as a long-needed and welcome introduction to a delectable work of which most of them (non-Tamilians) have only heard so far" (15).

Arulappa's (1976) translation of the third book "Love" of the *Thirukkural,* entitled *God: The Bridegroom,* is in the form of commentary with a sub-title *Thirukkural Inbattuppal Kalavial Commentary*. He gives priority to the traditional yet unusual division of subjects into four according to the interests which should concern man's life: *aṟam* 'Virtue,' *poruḷ* 'Wealth,' *iṉpam* 'Pleasure of Love' and *vīṭu* 'Eternal Home' and reflects them in his book. In this book, he personifies the lover as God and strengthens his opinion with the help of biblical comparisons and references to the couplets of the third book Love, wherever possible.

In Iyengar's (1988) translation of the *Tirukkuṟaḷ* into English in verse form entitled *Tiruvalluvar Tirukkural: Lights of the Righteous Life,* he tries to "convey the sense of the *kural*- couplet in his own unrhymed couplet of ten +seven syllables" (Introduction x). Mahapatra is of the opinion:

> K.R.S.I.'s (K.R. Srinivasa Iyengar) translation forms part of a 'classics of the East' series. It has a brief but fitting 'Introduction' and postscript which add to the translation's value. It has his stamp all over his grandeur, his depth and his powerful delivery. And the third division of Kural - providing enough scope for his poetic style makes this translation a proud gift to the discerning non Tamil readers. (59)

Sundaram (1989) translated the *Tirukkuṟaḷ* into English following verse to verse method of translation. He is considered to be a "celebrated translator" by scholars and researchers like Ashraf and Mahapatra. Though no translation can offer the exact rendering of the SL text, Ashraf, in his "Tirukkural in English: Choosing the best among translations," expresses that "Sundaram's translation is by and large perfect often giving us the impression that this is how Vaḷḷuvar himself would have written his couplets had he known English" (nvkashraf.co.cc 2). While discussing the translation of the couplets under the first chapter, Mahapatra observes that "Sundaram's is an absolutely plain and direct translation and could be one of the most important and deciding points in understanding the other epithets used in the other couplets" (61).

S. N. Srirama Desigan (1991) is of the view that the *Tirukkuṟaḷ* is the Tamil scripture but with the Indian culture with which Tiruvaḷḷuvar intended to spread Indian culture all over the world. His (Desigan's) English rendering of the

Tirukkuṟaḷ was published as a souvenir to honour his completion of 50 year service in the translation field in order to spread the teachings of the couplets of the *Tirukkuṟaḷ* among all the Indians and Indian culture all over the world (Introduction xii).

Rasipuram S. Ramabadran's (1994) translation of the *Tirukkuṟaḷ* into English, entitled the *Wit and Wisdom of Thiruvalluvar* "is in the form of terse rhymed couplets, just like the original in Tamil." They are easy to understand with its commentary on five distinct features such as the topic, summary, quotations, commentary and motto or moral in short rhymed couplets in free verse to maintain the brevity and effect of the SL text (Preface i-ii). Swami Smarananananda, in his "Foreword" to the *Wit and Wisdom of Thiruvalluvar,* comments that "Sri Ramabadran has translated the verses in two terse lines, like the unique two line metre employed by Tiruvalluvar" (viii). N. Mahalingam's opinion on Ramabadran's translation of the *Tirukkuṟaḷ* is that it ". . . is not a mere translation, but the product of a new and pragmatic approach to an ancient classic" (Foreword x). K.M. Narayanan is of the view that "he (Ramabadran) highlights the central theme of the Kural with reference to the contemporary connotations" (xv).

Kallapiran (1995) a Tamil poet, has translated the *Tirukkuṟaḷ* into English in couplet form from a Management perspective. His translation is "not only meant for foreigners or other Indians who do not know Tamil but also to the present day convent-bred younger generation in Tamil Nadu itself, who are at home with English version than with the original written in their own mother tongue" (Introduction 2). Avvai Natarajan's opinion on the present translation is that it is

"lucid enough to read and comprehend as it maintains a silky balance between the semantic and the syntactic beauty of the *Kural*" (Foreword 3).

Diaz (2000) translated the *Tirukkuṟaḷ* into English "to serve a different purpose –more especially for the non-Tamil English reading public in India and abroad" (Introduction 44). His work is "in the nature of a full-fledged commentary in English with translation, explanation, interpretation, alternate readings, criticism and where, appropriate and warranted, comments on parallels etc., all in one" (42).Kulandaiswamy says that "Diaz has done a great service to make it (*Tirukkuṟaḷ*) available to the world community with a rich and scholarly commentary through this monumental work" (Foreword 30).

Varadaraja V. Raman (2000) translated the first book of the *Tirukkuṟaḷ* since he "did not come across any readily available work that dissected the couplets word by word to reveal their literal meanings" and desired to offer such a translation to the readers. He was "impressed by the English translations of the *Tirukkuṟaḷ* but not entirely satisfied" (Preface 5). Though he sensed some lacking in some English versions, he believed that "the English translations have sometimes served as springboards for casting the verses in other languages;" and it resulted in rendering his own translation of it (Introduction 12). He has pointed out the "oft-repeated elements" such as rebirth, law of karma, goal of life, control of senses, world of the gods and heno-significance of the "religio-cultural framework" of the *Tirukkuṟaḷ* (14).

P. Varadarajan (2004) translated the *Tirukkuṟaḷ* in prose form with the intention of making "the young generation of the country aware of India's traditional wisdom, the different shades of its multi-coloured and vibrant culture,

and its personal and social value systems" (Foreword iii). He did his translation of the *Tirukkuṟaḷ* into English "in order to enable the much wider section of Indian readers, particularly students, from all the regions to know this great work of Tiruvaḷḷuvar, appreciate it and learn something from it" (iii).

Agamudai Nambi (2004) translated the *Tirukkuṟaḷ* in blank verse without giving priority to the couplet form or rhyme scheme. Though numerous translations have already been available in English, Nambi makes "an attempt to bring out the Tamil text of *Tirukkuṟaḷ* into English in complete form with its everlasting odour and beauty and also with the sense of sobriety and nicety, irrespective of the number of lines or words required in order to render justice to the original" through his translation (Introduction 25).

J. Narayanasamy's (2008) *Thirukkural with English Version* appears with a sub-title "A glasnost spectrum of an encrypted life guide thro' the prism of time". In its "Preface," Narayanasamy said that his "attempt to present the '*Thirukkural* in English' (following the original verses with interpretation in Tamil) is not a translation but a simple rendering in a language of common usage, more in prose than in verse, of ideas from the depths of the wisdom of a peerless Seer, whose vision transcends time and place" (ix). His purpose in translating the *Tirukkuṟaḷ* is to "have a fresh look, not shackled by pre-conceived notions of times yore; to highlight the relevance to present day life and times ahead, of norms which can be kept in mind and adopted day to day, to enrich our lives" (Preface ix).

Ashraf in his article "*Thirukkural:* the Sacred Couplets" in English, says that "The *Kural* has been so far translated, either in parts or in full, into 80-90 languages," and "the Tamils believe that the *Kural* has been translated into most

languages, next only to the Bible and the Qur'an."He adds that "the *Kural* has been translated into English by more than 100 translators, both European and Indian. Translations by Indian authors alone will be more than 90" (1). Pope is the first one who translated all the couplets of the *Tirukkuṟaḷ* into English. Aiyar is the first native scholar who translated all the couplets of the *Tirukkuṟaḷ* into English.

Though many translators have translated the *Tirukkuṟaḷ* into English, no translator or reader seems to be satisfied with any of the translations.While discussing the translations of the *Tirukkuṟaḷ*, V.V. Raman says, "None of these conveys the pithy potency of the original. Indeed, no translation can"(Introduction 13).So, there is every possibility of the upcoming of more and more translations of the *Tirukkuṟaḷ* into English.

2.8. The Studies on *Tirukkuṟaḷ* Translations

Many scholars and researchers contributed their best in bringing out the indwelling wisdom of the *Tirukkuṟaḷ*. Purnalingam Pillai (1929) made twelve critical studies on the couplets of the *Tirukkuṟaḷ* entitled *Critical Studies in Kural*, with the intention of popularizing the "gemmy classic among the nations and races whose vernacular is not Tamil, whether in India or abroad . . ." (Foreword 6). He brings out the different categories of scholars and reformers who read the couplets of the *Tirukkuṟaḷ* for the first time; and discusses on the multi-names of God and His nature without mentioning any religion, the characteristics of godlike man, true ascetic, lovers, man and wife, the virtues and vices prevailing in human society, prudence and prosperity, health and wealth, and polity and administration.

K. Appadurai (1966), a Tamil scholar and linguist, author, and lexicographer made out a commentary on the *Tirukkuṟaḷ* and wrote a book *The*

Mind and Thought of Tiruvalluvar. This book deals with certain remarkable factors of the *Tirukkuṟaḷ* like "universalism and modernism" through its "silent influence over the evolution of religion and culture, thoughts and ideas of people in Tamilnadu and India in particular, and of the wider world in general."(5)

In T.P. Meenakshisundaram's (1969) series of lectures on the philosophy of Tiruvaḷḷuvar found in the *Sornammal Endowment Lectures* and the book entitled *Philosophy of Thiruvalluvar,* he discusses the existing culture on the influence of another culture which acts as "a catalytic agent for new developments" (13). As Tiruvaḷḷuvar did not mention the name of any particular god, every religion opts to have the *Tirukkuṟaḷ* for itself.

K. C. Kamaliah (1973) made a comparative study of the first forty couplets of the *Kural* with the English renderings of Pope, Ellis, Drew and Beschi and discussed them in his book entitled *Preface in the Kural: A Comparative Study of the First Forty Couplets of the Kural.* This study of "different translations may be of help to those interested in grasping the meanings and understanding the message of Tiruvalluvar to mankind."(xxi) Among the five chapters, the first chapter gives an introduction to the "universal wisdom" of the *Tirukkuṟaḷ* with a vast collection of praises and opinions of scholars like Pope, R. C. Temple, Albert Scheweitzer and Purnalingam Pillai on the *Tirukkuṟaḷ* and its author. The second chapter is on the conception of God in different religions; the third chapter is on the role of rain in life; the fourth chapter is on "the greatness of ascetics and differences between *nīttār* and *tuṟantār*;" and the fifth chapter defines the term virtue and emphasizes the "efficacy of virtue" (xi).

Kamala Sankaran wrote a book entitled *Kamban's Treatment of Tirukkural* with her findings on the impact of *Tirukkuṟaḷ* on Kambar, another renowned epic poet of the Tamil land who rendered the *Rāmāyaṇā* in Tamil. Her deep study reveals that "Valluvar traces the outline of an ideal life; Kamban makes that ideal concrete in the life histories of the characters who move in his epic" . . . "*Kural* take a living form and shape" in the *Rāmāyaṇā* (Introduction 6).

S. Maharajan (1982), in his book *Makers of Indian Literature*: *Thiruvalluvar,* discusses the "contemporaneous presence" of Tiruvaḷḷuvar besides the time of Tiruvaḷḷuvar and his work. The book deals with the wide international contacts Tamil Nadu had had during that period; the reputation of the *Tirukkuṟaḷ* in India and foreign countries; its translations; visualization of Tiruvaḷḷuvar; and interpretation of the *Tirukkuṟaḷ* (Introduction 7). He comes to the conclusion that "Valluvar evolved a commanding synthesis of the best in every religion, selecting from each, the doctrines which he found most wholesome, and dovetailing it into the Tamilian system of spiritual and ethical thinking" (15).

C. Rajasingham's (1987) book, *Thirukkural - the Daylight*, is a project to rescue the *Tirukkuṟaḷ* "which has seen the light of many translations and interpretations" "from the moralistic and platitudinous approaches of the past" since it is the most valuable and significant work of the Tamils (Preface 1). He feels that "no language today can transcend Kural's perspectives because to gather all its fountain of wisdom has taken Tamil itself a long and memorable history" (Introduction 18).

M. Karunanidhi (1989), an astute politician and statesman and former Chief Minister of Tamil Nadu, known for his ever-longing love for Tamil, merges the

couplets of the *Tirukkuṟaḷ* and pictures together in his *Kuralovium* as “all poetry is verbal painting; all painting is silent poetry” (Preface xviii).

E. S. Muthuswami (1994) culls out “the important and salient points of *Kural’s* cultural aspects” in his book *Tamil Culture as Revealed in Tirukkural* (Foreword i). He gives various definitions for culture and gives the corresponding Tamil word *paṇpāṭu,* explains the difference between culture and civilization, and examines the various aspects of Tamil culture “enshrined in the philosophy of Thiruvalluvar” and the threefold classification of the couplets (9). He discusses Tiruvaḷḷuvar’s concept of love, life-positivism, family life, social life, spiritual life and doctrines; and their need to be followed in one’s life, which are taught through the *Tirukkuṟaḷ*.

Kulandaiswamy (1994) makes “a new exposition of the *Thirukkural*” through his book *Vazhum Valluvam ‘Immortal Work of Vaḷḷuvar’* which is translated as *Immortal Kural.* He gives a scientific interpretation to the couplets which are “as old as human civilization” (Foreword xii).The very beginning of the book itself expresses the author’s opinion on the *Tirukkuṟaḷ* which “is still worthy of being referred to and owned with pride,” as the monumental work of Valluvar (1). The author is of the view that though “man not immortal,” he “is capable of creating things that are relatively immortal” though he is mortal (6).In such an immortal work, the *Tirukkuṟaḷ*, Tiruvaḷḷuvar “scrupulously avoids the use of names of places, objects, events and, in general, proper nouns to an astonishing degree” and generalizes his characters as the common names of gods without any particular name in the first chapter, kings but not any proper noun, speech but no particular language, and so on (23).

C. R. Acharya (1999) gives the much needed and highly interesting anecdotes on the heritage, birth, life, marriage, miracles and work of Tiruvaḷḷuvar in his book *Maxims of Truth*. He believes that “one who reads the first chapter of this treatise (*Maxims of Truth*) will surely become a pious man free from ill-behaviour and lead a perfect life” (Preface i).

The English rendering of Tamilanban’s (2002) *Salutations Valluva*! is yet another garland of verses on the incomparable magnificent power of the *Tirukkuṟaḷ*. It is a “tribute of a tributary to its source, of the present to the real past, of a revolting modern rooted in an ancient, but living tradition to his great literary ancestor who is also our contemporary” (Foreword 11).

There are many articles available on the *Tirukkuṟaḷ*, its place, its value and its translations. Vedam Venkataraya Sastry’s (1973) research paper on “*Thirukkural* and its Unique Place in Indian Literature” deals especially with its Telugu translations which insist on the importance of going deep into the text; and makes everyone feel that “the subject needs wider treatment by its very innate universal appeal” (81).

Sundaram’s (1979) article “The *Kural* and its Translators” gives a clear picture about the translators and the translations and the defects found in the translations and suggestions to be followed by the translators. He is all praise for Pope’s “introduction, notes on grammar and metre, general notes, lexicon and concordance,” but disappointed with “his translation” as it appeared “with its sixteen- syllabled lines stretching like pythons across the page” (143). He was not very happy about the translation of Rajaji too. He states in his “Preface” to his *Tirukkuṟaḷ* translation that “Rajaji, ablest and wisest of India’s statesmen, brings to

his translation his incisive clarity, but his prose is concerned less with Valluvar the thinker and teacher" (xx).

N. Subbu Reddiyar's (1979) article "Thiruvalluvar's Philosophy of Life" insists on the relevance of the trinity of the *Tirukkuṟaḷ: aṟam*, *poruḷ* and *kāmam,* which is considered to be the equivalent of the "Dharmasastra Life-motif," and Tiruvaḷḷuvar's vision of a family as the "nucleus of an ideal society." Karu. Nagarajan's (1980) article on "the Concept of Mind in *Tirukkural*" is an attempt to study the mind, which occupies a unique position in man's psychic system to control the entire being, its nature, its movements and unpredictable inclinations and its strength and weakness. M. G. Ajay Ghosh's (1991) article "The *Tirukkural* in Malayalam" expresses the importance of Tamil language and its ancient heritage. He points out the fact that Tamil was the language of Kerala upto the early half of the 20th century.

Balasubramanian's (1992) article "Meaning and Structure – A Few Problems in Translating *Thirukkural*" brings out the problems in translating the content of the SLT into a TL without leaving the idea of its nonverbal substance as the linguistic structure of the SLT or the content of the word cannot be maintained while translating it into a TL. He opines that "the problems encountered on the selectional level centre not so much on identifying the linguistically equivalent terms in the target language as searching for (or creating within the grammar of the TL) terms that would tackle contextually generated complexities" (3). Fulfilling a specific structural norm alone will not satisfy the needs of translation; but each syntactic structure should be seen whether it performs an expressive function in the translated version.

Mahadevan (1997) tries to fix an age to the *Tirukkuṟaḷ* through his article "Age of *Thirukkural.*" He offers various opinions of scholars like Pope, Albert Schweitzer, Rajamanickanar, Maharajan, Somasundara Bharathiar, K.A. N. Sastry, M. Varadarajan and V. Kanakasabhai regarding the age of Tiruvaḷḷuvar which varies from the third B.C. to 1000 A.D. Pope fixed the period of Tiruvaḷḷuvar between 800 and 1000A.D.; Albert Schweitzer holds the second century A.D.; Rajamanickanar and Maharajan believed the time is between the third and the first centuries B.C.; Somasundara Bharathiar believed that it must be before Christ; K.A.N. Sastry fixed the time between 450 and 550 A.D.; M. Varadarajan believed that it must be between100 and 500 A.D.; V. Kanakasabhai wrote that it must be between 100 and 130 A. D. (107). Besides these, the Government of Tamil Nadu fixes the time as B.C. 32.

Ranganayaki Mahapatra (1999) lists out the translations of the *Tirukkuṟaḷ* in her article "Translations of *Tirukkual* into English and other Indian Languages – Some Aspects." She feels that "the language of *Tirukkural* itself is terse enough to create problems for translation" (61). And it is a need to give explanatory notes along with the translation. "Because each word/ phrase seems to have possibilities of various interpretations embedded with culturally very significant and sensitive notions very important to the people, though they are couched in an almost neutral language" (60). She concludes that "it is the most formidable task to reproduce *Tirukkural* even in Tamil again, because the magic lies not in the words, but in the unique way they have been employed, the wealth of information that is embedded to be travelled layer after layer. So those who have attempted it and achieved so much success deserve only our heartfelt gratitude" (64).

Kulandaiswamy (2005) brings out the deficiency in translating the *Thirukkural* in his article "*Tirukkural*: Deficiency in Translation into Other Languages." He is of the opinion that "Translation of a book like *Tirukkural* is not merely translating a book from one language to another, but it is translating a treatise from one culture to another." He brings out the difficulties in finding an equivalent word or equivalent term in the TL for a cultural term in the SLT, as in finding an equivalent word or equivalent term in the TL for a cultural term in the SLT, as "culture is not universal" (1).

S. V. Shanmugam (2005) makes a study on the syntactical style of the first 40 couplets of the *Tirukkuṟaḷ* in his article "Syntactical Styles of Valluvar." The article deals with the "thematic units, types of syntactical structures and their deep structures and transformations involved and motivations for the transformations, types of coherences, cohesion relations" which leads to "make the overall observation of syntactical styles" (1).

Pathmarajah Nagalinkam (2008) brings out the principles of war such as the elements of military power, surprise and timeliness, intelligence and spy network, preparation for war, courage and valour and war planning embedded in the couplets of the *Tirukkuṟaḷ* through her article "*Tirukkural* on War, Defense and Foreign Affairs."

Kulandaiswamy (2010), in his article "An Inquiry into the Sources of Immortality of *Tirukkural,*" points out the fact that the *Tirukkuṟaḷ* is a "secular book" (26). Tiruvaḷḷuvar was "progressive, far-sighted, and penetrating in his approach" in his book of every time and spacewhich is "an essential part of the heritage, not only of the Tamil land but the country as the whole" (44).

Ashraf makes a comparative study of twenty-five different translations in his book *Tirukkural: Sacred Couplets in English*. He selects the translations which are the "closest to the original" and prefers "brevity, simplicity and clarity. He even combines translations of two translators "to produce the best reflection of the original" (1). In his article "An introduction to *Thirukkural* and its author," he analyses the life and works of Tiruvaḷḷuvar and the translations of the *Tirukkuṟaḷ*. Also, he expresses the ancient heritage and importance of Tamil language that: "Tamil existed in the Dravidian south India even before Sanskrit entered through north" (2).

Felix Raj (2007), in his article "Thiruvalluvar: His Economic Ideas and Their Relevance Today" gives the details of the birth, life and work of Tiruvaḷḷuvar. He is of the opinion that "Thiruvalluvar has taken the best from all cultures and religions and put them together in Kural form" and "the sacred verses deal very much with political and social affairs of life" (1).

R. Narasimhan (2007) has made a detailed study of the select couplets which are known for their rich similes and comparisons in his article "the Beauty of Similes in *Tirukkural*" and showed how "Tiruvalluvar handles similes adeptly" (1).

Besides these English translations and critical studies and articles, there are other translations of the *Tirukkuṟaḷ* and criticisms and articles on the *Tirukkuṟaḷ* in English as well as in other Indian and foreign languages. Tiruvaḷḷuvar gives priority to listening, learning and educating and speaks of their importance in one's life which suits everyone, every time and every place. The *Tirukkuṟaḷ* offers the doctrines to be followed in one's life, rules to be followed in a government and administrative ability to be followed in an office. As a whole, the *Tirukkuṟaḷ* is

immortal which belongs to all and it is quite impossible for one to get or go through all translations or books or articles related to it.

2.9. Never Ending Task of Translating

V.V. Raman comments that "some of these (translations of the *Tirukkuṟaḷ*) are literal, some are faithful to the substance, some quite awkward, some in rhymes, some in long sentences, and so on" (Introduction 12). He adds that the translations of "Reverend Drew and John Lazarus adhere reasonably well to the content of the original, but it is not very inspiring and enjoyable in style" and Pope's is "rhyming, but often verbose, sometimes confusing" (Introduction 13). Also, "Prof. Sundaram vehemently decries those who translate the *Kural* at length. He is not too harsh when he says 'there is no English translation which is entirely satisfactory" (Mahapatra 58). But, another translator Agamudai Nambi justifies lengthy translations saying, "translation of such dense couplets into other languages will naturally call for more words than the original text" as the couplets of the *Tirukkuṟaḷ* is enriched with "abnormal density" (Introduction 25).

Though there are too many translated versions of the *Tirukkuṟaḷ* in English and the translators succeed in rendering the translated versions, scholars and researchers are of the view that it is impossible to translate the *Tirukkuṟaḷ* into "an alien language with its richly embedded layers of cultural heritage" and it is not easy to translate the cultural terms and culture bound words from the SL (Tamil) into the TL (English) since there is lack of equivalent words in it (Mahapatra 58).

The next chapter is devoted to a detailed study on the treatment of cultural elements and culture bound words relating to the way of lifewhiletranslating the couplets of the *Tirukkuṟaḷ* into English. As any literary work is the index of the life

of a race of a particular region and time; everyone accepts that it is not easy to translate the linguistic and cultural elements of one language into another. And every translator tries to translate a literary work without deviating from its linguistic and cultural aspect; and the same is the case with the translation of the *Tirukkuṟaḷ.* In order to transform the text into a TL, a translator ought to add or delete or substitute a word or phrase or clause or even a sentence, which paves the path to criticism. And the next chapter explains with examples,how the select translators handle the cultural elements relating to the way of life while translating the *Tirukkuṟaḷ* into English without deviating much from the SL (Tamil) text and at the same time, by maintaining the effect of the SLT in the TLT, though equivalent words and terms are not available for most of the cultural terms in the TL.

3.0. Culture as Way of Life

"Culture is the treasure of people's creative activity, the spiritual heritage that one generation leaves to another" (Bhatnagar 17). It is a "way of life," "sweetness and light" and "activity of thought and receptiveness to beauty and humane feeling" as assumed by Thaninayagam Adikal (www.tamilcanadian.com). While presenting the intimate relationship between culture and the literary works, Muthuswami (1994) brings out the relationship between the *Tirukkuṟaḷ* and culture through his explanation of the word *paṇpāṭu* 'refined culture' which is the preferable Tamil equivalent to the word culture, in his work *Tamil Culture as Revealed in Tirukkural*. He strengthens his points related to the literary work and the culture with the help of the definition of culture derived from other sources too. Krishnamurthy is of the view that "culture is no more and no less than the art of living an enlightened life and the actual and joyous fulfillment of the daily responsibilities to oneself, one's family and country in the right spirit and the correct perspective." In the words of Matthew Arnold, culture is "the art of acquainting ourselves with the past that has been known and said in the world and thus in a way with the human spirit" (Muthuswami 3). And hence it is understood that culture is the compilation of refined factors such as civilization, tradition, customs, social structure, social norms, social institutions, languages, land, climate, flora, fauna, region, religion, games, music, entertainment, belief, ideas, attitude, cuisine, clothes, folklore, style, values and recreation a race follows to lead a happy life that differ from country to country. Language is the index of life which reflects all these aspects or factors of its contemporary period.

In discussing the literary translations in her article “Culture-specific items in literary translations,” Esmail Zare-Behtash states that “translating culture-specific items in literary translations seems to be one of the most challenging tasks to be performed by a translator” (1).The Tamil literary work *Tirukkuṟaḷ* is enriched with culture-specific items, which pose real problems to its translators. And this chapter is devoted to a detailed study to the trans-cultural problems faced by the translators of the *Tirukkuṟaḷ* and the methods they pursue to preserve the content and the form of the SL text while translating the culture-bound words and terms of the couplets of the *Tirukkuṟaḷ* which are relating to the way of life from its SL into TL.

3.1. Cultural Significance of the *Tirukkuṟaḷ*

As far as a literary work is concerned, along with its literary concept, it reveals the life style, social institution and political condition, traditional and cultural background, moral, religious and ethical codes of the people who live in the particular region, at the particular period of the particular literary work. The Source Language Tamil is known for its ancient heritage, tradition, beauty and purity and is admired down the ages. The Tamil classical work the *Tirukkuṟaḷ,* which the literary scholars and experts believed to be of the *caṅkam* or Post-*caṅkam* period when tradition, culture and ethos were in climax; reveals the life style, social and political order, beliefs, values and decorum of the ancient Tamils, though it goes well with every time and every religion and every race. And most of the translators of the *Tirukkuṟaḷ* have not given enough importance to the cultural aspects and grand thoughts couched in the *Tirukkuṟaḷ* while translating it into English which is expressed in the words of Kulandaiswamy (2005) as:

> The translators of *Tirukkural* from the very beginning have missed rather badly to bring out the broad cultural significance of such terms as *Aram*, *Porul* and *Kamam*, which constitute the titles of the three Parts of *Tirukkural*. Aram has been translated as virtue; *Porul* as wealth and *Kamam* as love. It is extremely simplistic and inadequate translation, misleading and even doing injustice to Tiruvalluvar. (2)

This is true because, in the *Tirukkuṟaḷ* "we come across terms that are unique to Tamil culture and represent the heritage of the Tamils that has come down the ages" (2). So, translating the *Tirukkuṟaḷ,* which was written with strong cultural heritage and grand thoughts may not be easy for any translator, however well- versed he / she be in both the Source Language (SL) and the Target Language (TL).

A translator has to maintain equivalence in form or structure as well as in content or meaning while translating a work of art from its SL into the TL. In the words of Nida and Taber, "a conscientious translator will want the closest natural equivalent," if one wants to render an effective translation (13). Also, translation is "not simply a matter of seeking other words with similar meaning but of finding appropriate ways of saying things in another language" (Thriveni 1).

In the process of translating the *Tirukkuṟaḷ* into a TL, cultural deviations due to lack of equivalent cultural terms or culture- bound words in the TL are quite natural, since the SL and the TL belong to two extremely different races, region, and time. And any translator who involves in translating the *Tirukkuṟaḷ* ought to undergo a lot of trans-cultural problems such as finding equivalents, selecting words closer to the SL words, substituting right words and expressing them properly in the TL. But, it may not be easy for any translator to select the exact

equivalent according to the context to the SL word which has many synonyms or substitute a new word for the cultural terms and culture-bound words for which the equivalents may not be available in the TL. For such cultural items, the translator ought to use the transcription or transliteration along with descriptive or explanatory notes or descriptive translation closer to the SLT and give proper notes while he translates the cultural elements of the SLT into another TLT where every cultural aspect differs from that of the SL.

3.2. Cultural-specific and Culture-bound Words

In this chapter, the problems of the translators in translating some of the cultural elements like culture-bound words, cultural terms, beliefs and customs relating to the way of life, such as the names of the three books of the *Tirukkuṟaḷ* like *aṟattuppāl* 'virtue,' *poruṭpāl* 'wealth,' *kāmattuppāl* 'love,' food items like *amiḻtu* 'heavenly food,' *kūḻ* 'cereal,' kāṭi 'fermented rice-soup,' *puṟkai* 'gruel made from the grains of a grassy crop,' certain words with multi-layers of meanings like *eccam* 'children, descendants, the rest, and others,' *paṇivu* 'politeness,' the names of traits like *nāṇam* 'shyness' and *paṇivu* 'humility,' traditional custom *madalēṟutal* 'mounting a horse made of the leaves and stalks of the Palmyra tree,' the names of ornaments like *toṭi* 'an ornament worn around the arm,' *toṭalai* 'a string of globules to be worn around the hip,' *kuḻai* 'ornament worn on the ear,' *kaḻal* 'ankle bracelet made of the gold extracted from the diadem of the vanquished to be worn in the legs of the victor as a sign of their bravery,' recreations like *vaṭṭāṭṭam* 'a game played by the adolescent girls on checked squares with pieces of terracotta or stone tablets,' c*ūtāṭṭam* 'gambling,' *araṅku* 'playing court,' religious element like *kāvaṭi* 'a method of ceremonial worship where the devotees carry

balanced weights on their shoulders' and legends on lunar eclipse *etc.,* used in the couplets of the *Tirukkuṟaḷ* and how the select translators translate them with the content of the SL text into the TL text are discussed.

As seen in the previous chapter, the very title of the book *Tirukkuṟaḷ* is an abstract noun by nature and not a proper noun, as it is the combination of two words *thiru* 'reverence' and *kural* 'brief.' So, translators prefer to keep the name of the text as it is in the Source Language Text (SLT) and most of them transliterate it for their translations. The names of the three books *aṟattuppāl* 'Virtue,' *poruṭpāl* 'Wealth' and *kāmattuppāl* 'Love' of the *Tirukkuṟaḷ* are also to be dealt with while the problems of translating cultural terms from its SLT into the TLT are taken for study.

3.3. Translating the Titles of the Three Books

Translating the titles of the three books of the *Tirukkuṟaḷ*, *aṟattuppāl* 'Virtue,' *poruṭpāl* 'Wealth' and *kāmattuppāl* or *inpattuppāl* 'Love' creates problems to the translators, since they are the names with strong cultural heritage. It may not be possible to find natural equivalents for them in a foreign language due to the difference in culture and language. And if every translator transliterates these titles instead of translating, it will be a grand success and justice to the SLT and its translations.

3.3.1. *aṟattuppāl* 'Virtue'

The first book *aṟattuppāl* is translated as *Virtue* by all the translators though it is not the English equivalent of the term, and many more English words are found to mean the term but not the exact meaning. Virtue can be considered as one of the elements of *aṟam.* In the words of Kulandaiswamy (2005), "Aram deals

not only with Virtue but also with a number of other topics;" also he stresses his points by quoting the meanings of *aṟam* from the Tamil Lexicon such as "moral or religious duty," "performance of good works according to the Sastras," duties to be practiced by each caste," "merit," "that which is fitting," "excellent," "religious faith," "wisdom," "feeding house," "fasting," "letters or words in a verse which cause harm," "Goddess of virtue" and "Yama" (god of death) (2). It is noteworthy to observe that most of the translators translate the term *aṟam* as *Virtue* and few like Rajaji and Ramabadran borrow the term *Dharma* from Sanskrit and use that term in their English translation; but the problem is that it is not an English word at all. Rajaji says that "*aram* is the Tamil equivalent of the Sanskrit word *Dharma*, for which there is no single word-equivalent in English. Duty, virtue and other such words do not really cover the full import of either *aram* or *Dharma*" (Rajaji 1).

3.3.2. *poruṭpāl* 'Wealth'

The title of the second book *poruṭpāl* 'Wealth' which is *artha* in Sanskrit, has 27 meanings according to the Tamil Lexican, and is translated as Wealth which is not the lone meaning of the Tamil word *poruḷ* 'matter or thing.' Kulandaiswamy (2005) cites the various meanings of the word *poruḷ* in his article "*Tirukkural*: Deficiency in Translation into other Languages;" and some among them are: "thing", "matter", "entity", "meaning, as of a word", "sense", "signification", "subject", "subject-matter", "essence, as of a treatise", "true object or significance", "object/ affair", "essential principle", "Immutability/ reality/ verity", "learning/ knowledge", "virtue", "fruit/ result", "final bliss", "God", "property/ wealth/ riches/ treasure", "gold", and so on (3). Yet, all the translators except Rajaji use the word "wealth" for the word *poruḷ*. Rajaji translates *poruḷ* as "worldly affairs" which is

certainly a vast improvement over wealth; however, it is too general and even vague" (Kulandaiswamy 4).

3.3.3. *kāmattuppāl* or *inpattuppāl* 'Love'

Regarding the title of the third book, it is variously called *kāmattuppāl* and *inpattuppāl* in Tamil which is mostly translated as "Love or Pleasure of Love" in English. *iṉpam* is the Tamil word for the Sanskrit *kāma* which means the "love or fondness or sexual relationship between lovers or husband and wife." Since the Tamil word *iṉpam* has many synonyms in Tamil, the word *kāmattuppāl* is widely used to mean the third book of the *Tirukkuṟaḷ*. But as there is no equivalent word to the word *kāmam* in English, the word "love," the general term to express different types of love such as love, liking, affection, attachment, fondness, adoration, devotion, dedication, desire, longing etc., can be used for any kind of love between persons which need to be explained according to the context. Owing to these reasons, the translators use the word "love" as the substitute for *kāmam* of the SLT. As pointed out by Kulandaiswamy (2005), "the terms such as *aram, poruḷ, kāmam, akam*, and *puṟam* must be written in transliterated form and the meaning that each term carries must be briefly explained in a footnote" (4).

3.4. Food Habits

As Tiruvaḷḷuvar sings of the virtues and values of life, and life, being intertwined with culture and customs, his couplets are enriched with many cultural elements such as food habits, social relationships, traditional customs, dress code, ornaments, religious elements, myths and legends, recreations, games, geographical and environmental elements of his time in his work the *Tirukkuṟaḷ* which results in the form of culture-bound words and cultural terms. For the translators of the

Tirukkuṟaḷ, these usages cause critical problems as the cultural elements are special in every way as they belong to a particular region, race, time and language.

3.4.1. *amiḻtu* 'heavenly food' and *kūḻ* 'porridge'

Tiruvaḷḷuvar compares rain to *amiḻtam* 'the heavenly food' in the second chapter; and the precious taste of the *kūḻ* 'porridge'(a semi-solid food prepared with the flour of the grains harvested from any grassy crops) when played with one's children's little hands to the blissful food *amiḻtu* in the seventh chapter.

amiḻtiṉu māṟṟa viṉitē tammakkaḷ

ciṟukai aḷāviya kūḻ. (64)

(The gods' ambrosia sweeter far the food men laid,

In which the little hands of children of their own played. [Pope])

(Sweeter verily than ambrosia is the gruel soused and spattered by the tender hands of one's own children. [Aiyar])

(Sweeter than nectar is the gruel displayed,

In which their children's hands have played. [Sreenivasan])

(For parents, food touched by children's hands tastes

Sweeter than nectar itself. [Iyengar])

(Sweeter than nectar is a man's food messed up

By his child's small hands. [Sundaram])

The translators use different words for the SL words *amiḻtu* and *kūḻ*. For the word *amiḻtu*, the select translators use two extremely different words such as *ambrosia* and *nectar.* The word ambrosia can be considered as the equivalent word to *amiḻtu* as both mean heavenly food, while the word nectar is the precious honey found in the fresh flowers of plants. Pope and Aiyar succeeded in handling the apt

equivalent "ambrosia" to *amiḻtu;* and on the other hand, Sreenivasan, Iyengar and Sundaram substitute the word "nectar" for its rare availability, in order to bring out the extraordinary sweetness of the *kūḻ* to the parents of the children who messed up it with their tiny hands. While translating the word *kūḻ*, the select translators except Aiyar and Sreenivasan use the common word "food" for *kūḻ* which is not even near to the SLT term. *kūḻ* is a particular kind of nutritious, semi-solid food, prepared in Tamil Nadu/India, from the flour of any one of the different kinds of millets or grains, for the easy digestion of everyone, from infants to aged people for which the equivalent is not available in the TL English. Aiyar and Sreenivasan being familiar with the food habits of Tamil Nadu, substitute the word "gruel," the equivalent of the semi-solid food prepared from the broken grains but not from the flour and quite common in every ancient Tamil household, to be more appropriate than "food"; as it too is semi- solid in form. Though "gruel" differs from the *kūḻ* in preparation, quality and form, Aiyar and Sreenivasan feel it more appropriate than the word "food" because of the lack of equivalent in the TL. Hence, it would be more appropriate and useful to the readers, if the translators transliterate the Tamil word *kūḻ* with explanatory notes to keep the effect of the SLT in the TLT.

In the 75th chapter under the title *araṇ* 'fort,' the word *kūḻ* used in the meaning of "food" in the 745th couplet, is translated differently by the select translators according to the context.

koḷaṟkaritāyk koṇṭakūḻt tāki yakattār

nilaikkeḷitā nīra taraṇ. (745)

(Impregnable, containing ample stores of food,

A *fort*, for those within must be a warlike station good. [Pope])

(Impregnability, facility of defence for the garrison, and abundance of provisions inside, these are the essential requisites of the fortress. [Aiyar])

(A fort with ample food is hard to win,

And easy to defend, for those within. [Sreenivasan])

(Well-stocked with food and easy to defend:

Such a fort cannot be stormed. [Iyengar])

(A good fortress is hard to seize, well supplied

And suited to those within. [Sundaram])

Though the word *kūḻ* stands for a particular kind of food preparation, the word was used in ancient Tamil country to refer to "food" or "storage of food stuff" in general. Here in this context, the word *kūḻ* is used in a general sense and gives the general meaning "food" which is translated exactly as that of the SLT. From this, the readers or the researchers can understand that the cultural elements can also be easily translated without deviating from the SLT in some contexts like this. Also the same word *kūḻ* is used in different contexts with different meanings like "grain or corn field or crops" in the 550th couplet and "wealth or substance" in the 554th couplet by the author.

3.4.2. *kāṭi* 'soured rice-soup'

Like the usage of the Tamil word *kūḻ*, translating the word *kāṭi* 'fermented rice-soup' too creates problem to the translators while translating the 1050th couplet from its SL into the TL, since the particular type of drink was used in ancient Tamil country and is used even today by the Tamilians.

tuppura villār tuvarat tuṟavāmai

yuppiṟkuṅ kāṭikkuṅ kūṟṟu. (1050)

(Unless the destitute will utterly themselves deny,

They cause their neighbour's salt and vinegar to die. [Pope])

(The one way open to the indigent is to renounce utterly- their lives: their not doing so is but death to salt and rice-water. [Aiyar])

(Unless the poor ascetics' garb assume,

Their neighbour's salt and gruel, they consume. [Sreenivasan])

(Rather than live upon their neighbour's alms,

The poor might give up their lives. [Iyengar])

(The destitute who will not die themselves

Are a death to others' soup and salt. [Sundaram])

Pope uses the lexical equivalent "vinegar" which is mostly used with salt in food preparation for *kāṭi.* But the first native translator Aiyar uses the word "rice-water" for *kāṭi* as he is familiar with the drink which is made by the process of fermentation of 'rice water.' But Iyengar deletes the term *uppiṟkuṅ kāṭikkum* in his translation. Though the lexical meaning of the couplet is lost in his English rendering by the deletion of the words *uppiṟkum* and *kāṭikkum* in his translated version, the contextual meaning of the couplet is brought out in his translation and the readers can grasp the content and teaching of the couplet. At the same time, the deletion of the term *uppiṟkuṅ kāṭikkum* may not be a justification to translation even if a literary work can never be translated on word-to-word translation method.

3.4.3. *puṟkai* 'gruel made from the grains of a grassy crop'

In the 1065th couplet, another cultural word *puṟkai,* which is the gruel prepared from the grains of a grassy crop, familiar in ancient Tamil country creates problems to the translators.

teṇṇīr aṭupuṟkai yāyinum tāḷ tantatu

uṇṇali ṉūṅkiṉiya til. (1065)

(Nothing is sweeter than to taste the toil-won cheer,

Though mess of pottage as tasteless as the water clear. [Pope])

(Though it is only gruel thin as water, nothing is more savoury

than the food that is earned by the labour of one's hands. [Aiyar])

(Gruel though thin as water neat,

With one's own labour earned is sweet. [Sreenivasan])

(Be it watery gruel. It's nectar,/ if hard labour has earned it. [Iyengar])

(There is nothing sweeter than even the watery gruel

Earned by one's own thews. [Sundaram])

As given in K.V. Jagannathan's *Tirukkuṟaḷ Arāyccip Patippu* (*Thirukkural-Research Edition*), the meaning of the term *puṟkai* is the *pullaricik kūḻ*, that is the porridge prepared from the rice of a variety of grass (635). The select translators are not able to render the exact translation to the word *puṟkai* since no equivalent is available in the TL English. Pope translates it as "pottage;" and all the other select translators use the term "gruel." Though the source from which the pottage or gruel is prepared is given in the SL couplet, it is neglected in the translated versions by all the select translators. They avoid translating the prefix from the word *puṟkai* in their translations due to lack of equivalent word to each and every prefix or word of the SLT in the TL. Each translator renders his or her translation in his or her own way, obviously hoping that his or her translation is the nearest to the original. But a careful re-reading of the SLT helps a translator to render the translated text closest to the context of the SLT.

3.5. Multi-polarity Semantics

Translating the polysemic words which have multiple meanings too creates problems to the translators in translating a literary work from its SL into a TL; because their contexts should be identified before translating them. While translating such words with multiple meanings, the importance should be given to the content and the context of the particular couplet.

3.5.1. *Eccam* 'offspring or what is left behind'

In the following couplets, the word *eccam,* which has several meanings such as "offspring," "what is left behind," "leftovers," "after effects" and "otherwise," is used in different contexts with one or the other aforesaid meanings, of which it is quite common to find out certain misinterpretations of the word in the TL text.

ceppam uṭaiyavaṉ ākkam citaiviṉṟi

yeccattiṟ kēmāppu uṭaittu. (112)

(The just man's wealth unwasting shall endure,

And to his race a lasting joy ensure. [Pope])

(The prosperity of the just growth not less; it endureth even unto their remotest posterity. [Aiyar])

(The just man's fortune, without waste,

His successors in comfort and taste. [Sreenivasan])

(Justly won wealth endures undiminished

and with the progeny too. [Iyengar])

(The wealth of a just man stays, and passes intact

To his posterity. [Sundaram])

The word *eccam* in the 112th couplet (chap. 12) means “the offspring” or the successors or descendants; and it is translated as it is meant in the SL text by all the select translators. Though the word *eccam* has various meanings, in this context, what the author seems to imply is not just the “offspring” but “whatever is left behind” which includes the “offspring” too. These beliefs are rendered in the translations in the backdrop of the cultural moorings and the era of the translators.

takkār takaivilar eṉpatu avaravar

eccattāṟ kāṇap paṭum. (114)

(Who just or unjust lived shall soon appear:

By each one’s offspring shall the truth be clear. [Pope])

(The worthy and the unworthy are known by their offspring. [Aiyar])

(The just and unjust, both are known

By each one’s offspring, truth is known. [Sreenivassan])

(Posthumous fame shows whether one had lived

a just life on earth or not. [Iyengar])

(The just and the unjust shall be known/ By what they leave behind. [Sundaram])

maṉantūyārk keccamnaṉ ṟāku miṉantūyārk

killai naṉṟākā viṉai. (456)

While translating the word *eccam* of the 114th and 456th couplets, Pope, Aiyar, and Sreenivasan translate the word *eccam* as “offspring” and “posterity”, and Iyengar translates it as “posthumous fame” and Sundaram as “what they leave behind.” Pope, Aiyar and Sreenivasan’s translations of the word *eccam* as “offspring” may be based on the cultural belief of the Indian social system that one’s real wealth or

treasure is one's own children. Parimelazhagar, in his commentary too, offers the meaning of the word *eccam* as the "nature of one's offspring's life" (whether they lead an honest life or a dishonest one) and not "whatever is left behind" (36). It is also the belief of the Tamil social institution that a man who lives in this world leaves whatever he earns and possesses to his descendants, when he leaves this world or dies. Again it is apt to remember the social belief which is a part of the social system in Indian or Tamil culture, that, all that a man leaves behind when he leaves for eternal bliss, are the *virtue and vice* he earns through his way of life while living. Muthuswamy (1994) too supports this view through his words: "The end and aim of life on earth is the name and fame, one leaves behind oneself" (64).

And Iyengar and Sundaram evidently tune themselves with this belief and render the meaning "what they leave behind" and the "posthumous fame" which one leaves in this world even after one's death. The *Thirukkural* commentary of Subbu Reddiyar offers the meaning of the word *eccam* as the *virtue and vice* and "the fame that remain after one's death" in the 114th and the 456th couplets (24&94). But Parimelazhagar's commentary offers different meanings as "the sincerity or insincerity of one's children" for *eccam* in the 114th and 456th couplets (36&148).

3.5.2. *Eccam* 'after effects'

vi̱naipakai e̱ṉṟiraṇṭi̱ṉ eccam ni̱ṉaiyuñkāl

tīeccam pōlat teṟum. (674)

(With work or foe, when you neglect some little thing,

If you reflect, life smouldering fire, 'twill ruin bring. [Pope])

(Unfinished work and enemies that are left unsubdued are like

unextinguished sparks of fire: they will grow betimes and overwhelm the perfunctory man. [Aiyar])

(Of what is left of work and foes,

If you reflect, like smouldering fire it grows. [Sreenivasan])

(Half-done works and foes unsubdued are sparks

that might blaze forth and destroy. [Iyengar])

(Aggression or enmity left half-way/ Is fire half put out. [Sundaram])

In the 674th couplet (chap.68) the word *eccam* means the "after effects" and the select translators succeed in rendering their translations closer to the SLT.

eccame<u>n</u> <u>r</u>e<u>n</u>eṇṇuṅ kollō oruvarāl

naccap paṭāa tava<u>n</u>. (1004)

(Whom no one loves, when he shall pass away,

What doth he look to leave behind, I pray. [Pope])

(The man who careth not to earn the attachment of his neighbours, what doth he hope to leave behind him when he is dead? [Aiyar])

(When he should die, what does he think is left?

A miser, who is by all, of love bereft. [Sreenivasan])

(The miser who cares not for his neighbours

in this life will die unloved. [Iyengar])

(What does he think will survive him / Whom none loves? [Sundaram])

In the English renderings of the 1004th couplet, the word *eccam* creates problem to the translators. Pope and Aiyar translate it as "that one leaves behind" while Sundaram substitutes the word "survive". Sreenivasan and Iyengar do not bring out the lexical meaning in their translations and substitute the word "miser" which has

no place in the SL couplet at all. Though the equivalent to the word miser is not used in the SLT, the intended meaning, according to the interpretations of Parimelazhagar, is "the one who does not earn anyone's love by his charitable deeds" (123). The couplet is about the one who is never loved by anyone due to one's distant behavior towards one's neighbours.

3.5.3. *Eccam* 'the rest or others'

> *ūṇuṭai eccam uyirkkellām vēṟalla*
>
> *nāṇuṭaimai māntar ciṟappu. (1012)*
>
> (Food, clothes, and other things alike all beings own;
>
> By sense of shame the excellence of men is known. [Pope])
>
> (Food, clothing, and progeny are common unto all men: it is the sensibility to shame that they differ from one another. [Aiyar])
>
> (Food, clothing and the rest are common to the race,
>
> But modesty is mankind's special grace. [Sreenivasan])
>
> (Food, raiment, children are the marks of all;
>
> modesty is a rare gift. [Iyengar])
>
> (Food, clothes and the rest are common to all-
>
> Distinction comes with nicety. [Sundaram])

In the 1012th couplet, the word *eccam* means "the rest or others" which Pope translates as "and the other things"; Sreenivasan and Sundaram as "the rest" while Aiyar translates it as "progeny", and Iyengar translates it as children, both of which mean "offspring." But, according to the context of the SL text, the word *eccam* means "whatever one has except food and clothing" which includes shelter, name, fame, offspring, friends, relatives, virtue and vice. And the select translators except

Aiyar and Iyengar use the common linguistic contextual equivalent to the word *eccam* in translating this couplet unlike Aiyar's and Iyengar's translating it as "offspring" which embraces one of the contents of "the rest or others." Since "progeny" or "children" is one among the "rest" (*eccam*) mentioned in this couplet, the usage of the terms "progeny" and "children" will not be adequate to bring out the exact content of the couplet of the SLT into the TL.

3.5.4. *Eccam* 'except that or otherwise'

In 1075th couplet also, Tiruvaḷḷuvar uses the word *eccam* in the contextual meaning of "except that" or "otherwise" (Reddiar 218). As the words with various meanings in the SL cause problems to the translators, translating the word *eccam* into a TL too makes no exception and results in either deletion of equivalent word or substitution or explanation.

accamē kīḻkaḷatu ācāram eccam

avāvunṭēl unṭām ciṟitu. (1075)

(Fear is the base man's virtue; if that fail,

Intense desire some little may await. [Pope])

(Fear is the only motive force of degenerates: if there is any other at all, it is appetite, and it availeth just a little. [Aiyar])

(The conduct of the mean is based on fear;

If not, it's based on some desire. [Sreenivasan])

(Fear motivates the actions of the base; / or else, egoistic push. [Iyengar])

(Fear is the base man's only code- / And, on occasion, greed. [Sundaram])

According to Pope's translation, one may consider that, out of fear alone the people of low status maintain *ācāram,* i.e. the disciplined manners, and if one has no such

fear, one may have a disciplined manner because of one's desire to be so. Pope uses the term "if that fail" for the word *eccam* and "virtue" for *ācāram* which come near to its SL meaning even if it is not the exact meaning. Aiyar uses the term "if there is any other at all" for *eccam* and "motive force" for *ācāram;* Sreenivasan and Sundaram use one or the other synonym like "conduct" or "code" or "creed" for *ācāram*. While translating the word *eccam*, Sreenivasan uses "if not" and Sundaram neglects the word. On the other hand, Iyengar substitutes the word "actions" for *ācāram* and uses "or else" for *eccam*. As the word *eccam* is a polysemic word in the SL, every translator tries to find out an exact contextual equivalent word for it from the TL; and it leads them to follow one or the other method of translating the cultural terms in their own way.

Ācāram means the good habits or manners followed in Hinduism. Though no translator translates this term as it is considered in Hinduism, they substitute one or other word or words which are closely related to the actual meaning of the word *ācāram*. Being the word *ācāram* is a culture-bound word, an equivalent word in the TL is not available to this. Even if a dictionary offers various meanings to this word, the actual meaning of the word *ācāram* cannot be confined in a word or few words as it comprises a lot of practices which include religious, moral and social. Hence, transliterating such culture-specific words along with explanatory notes will be more effective in translation than that of substituting closer or nearer equivalents.

3.6. Culture as Quality of Life

As the *Tirukkuṟaḷ* is the Tamil scripture, it teaches the traits to be followed by one in order to lead a disciplined life in its time. The men and women of ancient Tamil Nadu were expected to have some manners along with bravery and

intelligence in general. But at the same time, ancient Tamils fixed certain qualities for their women without which they won't be respected in society. The traits of the woman of those days were mentioned as "*accam* 'fear,' *maṭam* 'modesty,' *nāṇam* 'shyness or coyness' and *payirppu* 'disgust or shyness'" and the traits of man were given as "*taṉmai* 'good temperament,' *niṟai* 'intelligence,' *ōrppu* 'merit or chastity' and *kaṭaipiṭi* 'follow or pursue'" (http://www.periyakaruppan.com). And Tiruvaḷḷuvar entitles most of his chapters under any one of the important traits, values or virtues like modesty, humility, truth, nobility, compassion and so on. While translating such virtues and traits, it is quite impossible to find an equivalent word for all such words; and the select translators use some phrases or clauses closer in meaning to such traits and virtues.

3.6.1. *Nāṇam* 'modesty'

There is a chapter under the title *nāṇuṭaimai* (102) which brings confusion to the translators since it is one of the characteristics or traits of Tamilians. As it is a culture-bound term which is familiar to the particular Tamil race, it is not possible to find an equivalent word in the TL English or any other western communities. So, the select translators substitute a word or phrase which is close to the meaning of the SL word. Pope substitutes "shame;" Aiyar uses the term "sensitiveness to shame;" Sreenivasan uses the word "modesty"; Iyengar uses "Sensitivity to shame" while Sundaram uses "nicety" for the word *nāṇuṭaimai.* The word "shame" has various synonyms such as disgrace, infamy, dishonor, humiliation, indignity and so on, like the SL word *nāṇuṭaimai*. In the context of the title, Tiruvaḷḷuvar uses the term in a broad sense as "the shame causes due to some evil deeds," while in the

couplets under it, he uses the word in the meaning of "sense of shame" which is compared to an ornament, modesty, and hedge.

The word *nāṇutal* of the first couplet is used in two different contexts. The first one is the "shame caused due to the evil deeds"; and in the second context, it means the "sensitivity of shame" which results in "virtuous flush." The words "modesty" and "shame" are used in different contexts with different meanings of the SL word *nāṇam.* In the 1012th couplet, the same word *nāṇuṭaimai* is used in the sense of good conduct and character of human beings.

3.6.2. *Paṇivu* 'humility'

In the previous paragraph, the equivalent word offered by Sreenivasan for the SL word *nāṇuṭaimai* is also "modesty." While translating the 95th couplet, the translators translated the word *paṇivu* as "modesty." As *nāṇam* 'modesty' and *paṇivu* 'humility' are two different but essential qualities, it creates confusion to the readers and the researchers to find the sole word "modesty" for both the SL words.

paṇivuṭaiyaṉ iṉcolaṉ ātal oruvaṟku

aṇiyalla maṟṟup piṟa. (95)

(Humility with pleasant speech to man on earth,

Is choice adornment; all besides is nothing worth. [Pope])

(Modesty and loving speech, these alone are ornaments to a man,

and none other. [Aiyar])

(True modesty and kindly word combined,

He is a jewel; the rest are not refined. [Sreenivasan])

(Fair speech and modesty are man's only

jewels; the rest are nothing! [Iyengar])

(Sweet words and humility are one's inborn jewels;

All else are foreign and none. [Sundaram])

Pope and Sundaram translate the word *paṇivu* as "humility" while Aiyar, Srinivasan and Iyengar translate it as "modesty." There is no doubt that "humility" and "modesty" are two different qualities needed for humanity to lead a peaceful and contented life. The problem lies in translating the words *nāṇam* and *paṇivu* as "modesty" by the translators Iyengar and Sreenivasan which create confusion to the readers. But, as a translator translates a literary piece for those who are ignorant of its SL, they may not consider it as a problem at all. All these qualities are interrelated with the Tamil culture and the Tamil's life, where the men and women are expected to follow certain pleasing manners and behaviour within the family as well as society.

3.7. Customs, Tradition and Convention

Tradition and customs are inseparable elements of a culture. Each country has its own culture which includes the traditional customs like family and community and their rituals, society and its norms, religion and its rites, politics and its constitution. Tiruvaḷḷuvar points out many such traditional customs in his couplets.

3.7.1. *Viruntōmpal* 'hospitality'

Viruntōmpal is about the custom of hospitality followed in ancient Tamil country. The term *viruntōmpal* does not mean "hospitality" as translated by all the select translators and it is something more than that. The word *viruntōmpal* is the combination of the two words *viruntu* which means "feast" and *ōmpal* which means "caring." It is the inseparable virtue and custom of the ancient Tamil's

family and life where the guests were not one's relatives or friends but those who visit them unexpectedly without any prior intimation. Pope translates it as "Cherishing Guests" along with the explanatory notes that it is "not entertainment of friends, but the affording of food and shelter to wayfarers, mendicants, and ascetics" (211). Usually, one is expected to show hospitality towards one's own relatives or friends. But, from Pope's notes, one can understand that *viruntōmpal* of ancient Tamilians was not receiving friends or relatives warmly, but welcoming and treating strangers and visitors warmly with love and care, by providing food and accommodation, whether they are known or unknown to the hosting family. Since the habit or custom belongs to the Tamil/ Indian culture, it may not be easy for a translator to find an equivalent word in a western language.

3.7.2. *Maṭalēṟutal*

In the 114th Chapter of the *Tirukkuṟaḷ*, *nāṇuttuṟavuraittal,* an ancient social custom called *maṭalēṟutal,* which was followed traditionally in the ancient Tamil country, is referred to in six couplets. The title of the chapter *nāṇutturavuraittal* is translated as "The Abandonment of Reserve" by Pope and Sreenivasan, "Overpassing the Bounds of Decorum" by Aiyar, "Beyond the Bonds" by Iyengar and "Unabashed" by Sundaram. The title itself creates problems to the translators as it is not a common custom followed in every society or community or culture.

Muthuswami, in his *Tamil Culture as Revealed in Tirukkural*, gives the details of three types of marriages which were followed by different communities and classes of the people of the ancient Tamil Nadu such as *ghandharva* marriage, love marriage and arranged marriage. Tiruvaḷḷuvar mentions two kinds of love such as *kaḷavu* and *kaṟpu* which are translated as "pre- marital love" or "*ghandharva*

marriage" and "post marital love" or "wedded love." Though the *ghandharva* form of marriage and *kaḷavu* are of the same concept, *ghandharva* form of marriage is followed in Sanskrit tradition where "the lovers fall in love at first sight, exchange rings or garlands and sexual union also takes place simultaneously. No further act or ceremony is needed to complete their form of marriage" (24). Unlike *ghandharva* form of marriage, *kaḷavu* should invariably be followed by a public marriage with the parents' consent. The third book of the *Tirukkuṟaḷ, Love* reveals the nature, belief, customs and ceremonies followed in the communities of the Tamil Nadu and India.

Maṭalēṟutal is a social custom followed in ancient Tamil country. In *caṅkam* period, a lovelorn man whose love is not reciprocated by the woman he loved, or not approved by the family of his beloved, had observed this custom called *maṭalēṟutal* in order to win the hands of the lady he loved with the help of the neighbours and with the support of the community. Nilakanta Sastri refers to this custom in his book, *Sangam Literature: Its Cults and Cultures*, as "the lover voluntarily demonstrates his undying love for the maiden, by the process called *maṭalēṟutal"* (53). Tiruvaḷḷuvar speaks of a custom called *maṭalēṟṟam* in his couplets which comes under *kaḷavu* or "pre-marital love."

kāma muḻantu varuntiṉārk kēma

maṭalalla tillai vali.(1131)

(To those who've proved love's joy, and now afflicted mourn,

Except the helpful *'horse of palm'*, no other strength remains. [Pope])

(To those who are torn from their loved one and suffer the pangs of separation there is no other resource left but the riding of the *palmyra* stalk. [Aiyar])

(Who having tasted love, now suffer pains,
Except palmyra horse no other hope remains. [Sreenivasan])

(For those who have loved and would love some more
Only thee palmyra-horse! [Iyengar])

(To know love and to lose it! No way but this-
To mount the *madal* to have it again. [Sundaram])

maṭalēṟṟam is performed in order to win the lady of one's love. If the love of a man is not reciprocated by his lady-love, after every trial of proposing, requesting, messaging and mourning, the lover opts for *maṭalēṟṟam.* It is known as *maṭalma ēṟutal* too. *maṭal* is the leaf palm tree with its hand (*maṭṭai*) and *ma* is the horse. And this custom is mounting over a horse made of palm leaves and hands (*maṭṭai*) in the nearby junction of *the* lady-love's home with ash- powdered face wearing a garland of *calotropis* flower (flower of *erukku* which is not usually used on auspicious occasions), holding the portrait of his beloved with the details of her name and place, in order to seek the sympathy of the public. The public, who witness this scene, scold and advise the lady of his love, make her accept his proposal; and pave the way for the lovelorn man to win the hands of his lady.

nōṉā vuṭampu muyiru maṭalēṟum
nāṇiṉai nīkki niṟuttu. (1132)

(My body and my soul, that can no more endure,
Will lay reserve aside, and mount the *'horse of palm'*. [Pope])

(Body and soul cannot support this anguish and have consented to ride the palm: they have trampled down all delicacy. [Aiyar])

(My soul and body, shame no longer count;

Without reserve palmyra horse I mount. [Sreenivasan])

(Shameless, and anguished in body and soul,

the palm-horse is my refuge. [Iyengar])

(Away with shame! Soul and body

Can bear no more, and will mount the *madal.* [Sundaram])

nāṇoṭu nallāṇmai paṇṭuṭaiyēṉ iṉṟuṭaiēṉ

kāmuṟṟā rēṟu maṭal. (1133)

(I once retained reserve and seemly manliness;

To-day I nought possess but lovers' *'horse of palm'*. [Pope])

(Firmness of mind and delicacy I had formerly: but now I poses only the stalk of the *palmyra* that is ridden by the love-lorn lover. [Aiyar])

(Reserve and manliness I once retained,

Today, the horse of palm, I have attained. [Sreenivasan])

(Gone are my manliness and modesty:

love- hungry, I ride the palm. [Iyengar])

(I had manliness once and shame, but today

Wish only to mount the *madal*. [Sundaram])

In the title of this Chapter itself, Pope mentions that “this chapter has its special difficulties” (156). While translating a couplet with culture-specific term such as *maṭalēṟṟam,* a translator faces a lot of troubles such as finding an equivalent custom and equivalent term in translating the couplet into the TL as this

term needs a long narration of a certain custom which was followed in ancient Tamil Nadu.

toṭalaik kuṟuntoṭi tantāḷ maṭaloṭu

mālai yuḻakkun tuyar. (1135).

(The maid that slender armlets wears, like flowers entwined,

Has brought me 'horse of palm,' and pangs of eventide! [Pope])

(This fair one who weareth tiny bracelets and who is tender as a flower, it is she that hath given me the palm- stalk and the anguish of eventide. [Aiyar])

(Slender, flowerlike, bracelet-wearing maid,

For me the horse of palm and pangs of night has made. [Sreenivasan])

(It's the braceleted fair who stings my nights

and drives me to the palm-horse. [Iyengar])

(Night's yearnings and the *madal*to cure them

Are the gifts of that braceleted girl. [Sundaram])

maṭalūrtal yāmattu muḷḷuvēṉ maṉṟa

paṭalollāp pētaikkeṉ kaṇ . (1136)

(Of climbing 'horse of palm' in midnight hour, I think;

My eyes know no repose for that same simple maid. [Pope])

(My eyes cannot sleep for thinking of that artless one: I shall ride the stalk therefore even in this late hour of the night. [Aiyar])

(Of the horse of palm, at midnight hour I think;

For love of her, I cannot sleep a wink. [Sreenivasan])

(Sleepless I think of her even at night: / O for the palmyra-horse! [Iyengar])

(Even at midnight I think of the *madal* /Sleepless for love of her.

[Sundaram])

Pope offers long notes in order to explain the term *maṭalē̱ṟṟam.* If *maṭalē̱ṟṟam* is translated as "mount the *horse of palm"*, it will not be adequate for a reader to grasp the exact meaning without going through the detailed notes of the term. Aiyar uses the term *palm- stalk* or *palmyra-stalk* but without any explanatory notes and hence it is difficult to grasp the meaning or to become aware of the ancient cultural practice of *maṭalē̱ṟṟam* with the help of the translated term "riding of the *palmyra* stalk" without any further explanation or descriptive notes. And Sreenivasan uses the term "*palmyra* horse" with notes which provides a different cultural practice that it is a torture expressive of the burning passion of the lover towards his beloved whom he married secretly. Iyengar uses "palmyra-horse" and "palm-ride" with detailed explanatory notes on the custom *maṭalē̱ṟṟam* practiced in ancient Tamil country. Sundaram too gives detailed notes on the practice of *maṭalē̱ṟṟam* to help the readers get a clear idea of the ancient traditional custom to win the hand of one's love even if his love is not reciprocated.

kaṭalaṉṉa kāma muḻantu maṭalēṟāp

peṇṇiṉ peruntakka til. (1137)

(There's nought of greater worth than woman's long-enduring soul,

Who, vexed by love like ocean waves, climbs not the *'horse of palm'*. [Pope])

(Nothing is more sublime than the self-restraint of the woman

who would not ride the *palm- stalk* even when the passion of her

heart is deep as the ocean. [Aiyar])

(None nobler than a woman who will not ride

Palmyra horse, though dragged by passion's tide. [Sreenivasan])

(Storm-tossed within, yet sublime her restraint,

and she rejects the palm-ride. [Iyengar])

(Women are lucky- their love may rage, / But not for them the *madal*.

[Sundaram])

But translating the cultural terms and culture- bound words which are used to express the cultural practices or customs of a particular region create difficulty to the translators as well as the readers. The translators face troubles in finding the equivalent term in the TL to explain the cultural terms and culture- specific experiences as custom and tradition are unique by nature and not common to two countries or languages. The readers too feel it critical to understand what is revealed in the translated versions. The method of translating the cultural term *maṭalē̱ṟṟam* by different translators proves that the cultural items do demand clear, thorough and definite notes of explanation along with its translation. It would be of great justification to the SLT and the TLT if the particular cultural terms are also transliterated by the translators into the TL.

3.8. Ornaments and Dresses

While discussing the cultural elements in translation, Thriveni states that "dress code or ornaments used and the symbols behind each of them . . . pose a problem to the translator" (2). The clothing and ornaments found in the couplets of the *Tirukkuṟaḷ* belong to the people of a particular region (Tamil country), race (Tamilians), period (*caṅkam* period) and their culture. As the particular clothes and jewels were worn in the ancient Tamil people, it is not possible for the foreign languages to have equivalents for them. And, there is every possibility of deviating

from the SLT while such culture- bound words are translated into the TL English. The names of clothe *uṭukkai* 'a kind of cloth used for dressing' and ornaments *toṭi* 'an ornament worn around the arm,' *toṭalai* 'a string of globules to be worn around the hip,' *kuḻai* 'ornament worn on the ear,' *kaḻal* 'ankle bracelet made of the gold extracted from the diadem of the vanquished to be worn in the legs of the victor as a sign of their bravery,' and the common names for ornaments *kalam* 'jewel or ornament' and *aṇi* 'ornament' are used in the couplets of the *Tirukkuṟaḷ*.

3.8.1. *Uṭukkai* 'clothing'

In the 79th chapter entitled *naṭpu* 'Friendship,' the 8th couplet has a word *uṭukkai* 'a kind of cloth used for dressing in Tamil Nadu and India' which creates problem to the translators to find an equivalent to it in the TL.

uṭukkai iḻantavaṉ kaipōla vāṅkē

yiṭukkaṇ kaḷaivatām naṭpu. (788)

(As hand of him whose vesture slips away,

Friendship at once the coming grief will stay. [Pope])

(Behold the hand of the man whose garment hath been blown aside, how it hurrieth to recover his limbs: that is the symbol of the true friend that hasteneth to succor a man in his misfortune. [Aiyar])

(As hand that comes to rescue when one's garment slips,

Friendship saves one from his misfortune's grips. [Sreenivasan])

(Like a hand that retrieves one's wayward robe,

a friend rushes to one's help. [Iyengar])

Swift as one's hand to slipping clothes / Is a friend in need. [Sundaram])

The word *uṭukkai* is the equivalent for dhoti or saree, the long robe of cloth which is the traditional dress of the Tamilians used for wearing '*uṭuttal.*' Hence the term *uṭukkai* which means *uṭuttal* or wearing is used in the SLT. The translators substitute multi-layers of synonyms like "vesture," "garment," "wayward robe" and "clothes" in their translations. All these words can be considered as substitutions closer to the word *uṭukkai,* though none among them is the exact English equivalent as the SL term *uṭukkai* which is a form of dressing that needs no tailoring for which an equivalent is not available in the TL English.

3.8.2. *Toṭi* 'an ornament worn around the arm'

Tiruvaḷḷuvar uses the name of the ornament *toṭi* 'an ornament worn around the arm' with and without prefixes in eight couplets. And another ornament's name *toṭalai* 'an ornament made of beads to be worn around the hip' is also used in one among those couplets. While translating the names of the ornaments, the select translators use different names of the ornaments closer to the meaning and usage of the particular ornament from the TL as it belongs to ancient Tamil culture and people of their time.

toṭalaik kuṟuntoṭi tantāḷ maṭaloṭu

mālai yuḻakkun tuyar. (1135)

(The maid that slender armlets wears, like flowers entwined,

Has brought me '*horse of palm*.' [Pope])

(This fair one who weareth tiny bracelets and who is tender as a flower, it is she that hath given me the palm-stalk and the anguish of eventide! [Aiyar])

(Slender, flowerlike, bracelet-wearing maid,

For me the horse of palm and pangs of night has made. [Sreenivasan])

(It's the braceleted fair who stings my nights

and drives me to the palm-horse. [Iyengar])

(Night's yearnings and the *madal* to cure them

Are the gifts of that braceleted girl. [Sundaram])

Pope translates it as "armlet" in all the couplets except one where he translates it as "bracelet." Aiyar translates it as "bangles" in a couplet and "bracelets" in the other couplets and ignores the word in a couplet. Sreenivasan ignores the word in a couplet and translates it as "bracelets" in all the other couplets. Iyengar translates it as "bangle" in a couplet and "bracelet" in four couplets and ignores the name *toṭi* in three couplets. Sundaram translates the word as "jewel" in a couplet and "bracelet" in six couplets and ignores the word *toṭi* in a couplet. In the translations, the names of three ornaments worn around the arm or hand which are near to the meaning of the ornament *toṭi* is used by the select translators. *toṭi* is a jewel or ornament worn around the arm. The name of the ornament "armlet," the equivalent word to the SL name of the ornament *toṭi* is used by Pope. But all the other select translators substitute the names of the ornaments "bracelet" or "bangles" which are used to wear around the wrist of the hands and the general term "jewel" to the word *toṭi*. Though "bracelets" and "bangles" are the ornaments worn around the hand, they are not the "armlets" as they are worn around the wrist while *toṭi* is the ornament worn around the upper arm.

3.8.3. *Toṭalai* 'a string of globules to be worn around the hip'

The metaphor *toṭalaik kuṟuntoṭi* is used in order to bring out the tender nature of the maid. But, the select translators do not consider the term *toṭalai* 'a string of globules to be worn around the hip' while translating the couplet. Pope,

Aiyar and Sreenivasan add one or other term with "flower" to bring out the tenderness which the author brings out through the metaphor *toṭalaik kuṟuntoṭi.* They make addition by adding the word "flower" in their translations and all the five select translators ignore the term *toṭalai* in their translations and create the mistake of deleting a cultural term which has cultural-specifications in their translations. Pope was able to find the English equivalent for the word *toṭi* while the other select translators substitute the names of ornaments closer to the SL word. Being native translators, they might have preferred the names of ornaments closer in meaning and usage to the SL word *toṭi.*

3.8.4. *Kaḻal* 'an ornament worn around the ankle by men'

Kaḻal 'an ornament worn around the ankle by men' is the name of the ornament worn by brave men as a symbol of bravery. Venkatasubramanian gives the meaning of the word *kaḻal* as *veerakandi,* the ankle bracelet made of "the gold extracted from the diadem of the vanquished" to be worn in the legs of the victor as a sign of their bravery worn in the legs of men in the form of anklet or hoop as a sign of their bravery. (29) Tiruvaḷḷuvar uses the name of this ornament in the 777th couplet.

cuḻalu micaivēṇṭi vēṇṭā vuyirār

caḻalyāppuk kārikai nīrttu. (777)

(Who seek for world-wide fame, regardless of their life,

The glorious clasp adorns, sign of heroic strife. [Pope])

(Behold the men that care not for their lives but yearn for the fame that encompasseth the earth about: the anklet that they wear round their foot is a very feast to the eye. [Aiyar])

(Everlasting fame they ask, regardless of their life,

The anklet rings adorns such men of heroic strife. [Sreenivasan])

(Anklet-rings on their feet, they risk their lives

for the winning of world-wide glory. [Iyengar])

(That hero is worth of his anklet

Who gives up his life for fame. [Sundaram])

Translating the name of the ornament *caḻal* too challenges the translators as this too belongs to the ancient Tamil culture and country. Pope translates the name of the ornament as "the glorious clasp," Aiyar as "the anklet that they wear round their foot," Sreenivasan and Iyengar as "the anklet rings" and Sundaram as "anklet." Though all the select translators use one or other equivalent word in their translations, the foreign readers may not come to know of the ancient Tamil custom and significance of wearing the ornament *caḻal,* unless an explanatory note or footnote with all such details is added to it. If it is simply given as the ornament worn by heroes or soldiers as a sign of heroic deed, it will not bring out the unusual importance of this ornament which was made up of the gold extracted from the crown of the defeated. So, while translating such culture-bound words, explaining the tradition or custom along with the translation is a basic need to maintain the real effect of the SLT.

3.8.5. *Kuḻai* 'ornament worn on the ear'

In the 1081st couplet, the ornament *kuḻai* 'ornament worn on the ear' is used by the author.

aṇaṅkukol āymayil kollō kaṉaṅkuḻai

mātarkol mālumeṉ neñcu. (1081)

(Goddess? Or peafowl rare? / She whose ears rich jewels wear, /

Is she a maid of human kind? / All wildered is my mind. [Pope])

(The jeweled form that appeareth yonder, is it the siren of the solitudes?

Or a peacock fairer than its kind? Or is it simply a lovely maid? Verily I am too dazed to tell. [Aiyar])

(Goddess? Peafowl rare? Or human kind

With rich ear-rings? Bewildered is my mind. [Sreenivasan])

(Is it goddess- peahen- jeweled maid

I see? I'm dazed in my heart. [Iyengar])

("A goddess? Or a rare peacock? Or a woman

Bedecked with jewels?" asks my heart amazed. [Sundaram])

The term *kaṉaṅkuḻai mātar* from this couplet means the women who wear long and rich ear jewels, is also translated differently by the select translators. Jagannathan cites difference of opinion regarding the meaning of the term *kaṉaṅkuḻai* by various interpreters, among those, Pandit Kavirajar gives the meaning as "the one with a long ear jewel" (687). The translators except Pope and Sreenivasan, never mention that it is the ear jewel.

While translating the cultural elements like *kuḻai,* the translators find difficulties in finding equivalents in the TL, because such terms are pure literary terms and not the familiar names used for the ear jewel; and hence creates confusion to the translators as well as the readers. But regarding the readers, they never have an idea of the ornaments or jewels used by the ancient Tamilians in ancient Tamil country.

3.9. Recreations and Games

Each country is known for its own games and recreations. And the Tamil country too is not an exception to it. People of Tamil country have their own recreation and it is revealed in its literary works. As the *Tirukkuṟaḷ* reveals the life of the Tamils, there is a reference to the well-known recreation called *kūttu* 'dance or drama or comedy' in the 332nd couplet, without which a village festival cannot be thought of in ancient Tamil country. Also, a reference to a familiar game *vaṭṭāṭṭam* 'a game used to play with terracotta or stone tablets'in one of his couplets (401), which was and is played in the villages by adolescent girls. Tiruvaḷḷuvar writes ten couplets on the harms of a game called c*ūtāṭṭam* 'gambling.' Translating the names of these recreations, cause enough problems to the translators, since they belong to a particular culture (Tamil) and particular region (Tamil Nadu).

3.9.1. *Kūttu* 'dance or drama or comedy or everything together'

In the 34th chapter entitled *nilaiyāmai* 'Instability,' Tiruvaḷḷuvar uses a comparison of the crowd assembled to witness *kūttu* 'dance or drama or comedy or everything together' who disappear when the performance was once over, to the wealth which was gathered and lost by itself. The recreation *kūttu* is translated differently by the select translators. Pope translates the term *kūttāṭṭavaik kuḻām* as "crowds round dancers fill the hall" (46), Aiyar as "the crowd that assembleth to witness a village show" (73), Sreenivasan as "a play" (36), Iyengar as "a crowd in a dancing hall" (36) and Sundaram as "a crowd at a concert" (36). As *kūttu* is a form of recreation performed by a group of artists who were well-versed in singing, dancing and acting, in the streets or villages during festivals and special occasions in Tamil Nadu or India, it is not possible to find an equivalent word for this folk art

kūttu in the TL English. Hence, Pope and Iyengar substitute the term related to dance performance which is quite familiar in the western countries and languages. Sreenivasan substitutes the term "a play" which is a part of the *kūttu,* while Aiyar and Sundaram substitute the terms "village show" and "concert" which are closer in meaning to each other.

3.9.2. *Vaṭṭāṭṭam* 'a game played on checked court'

Vaṭṭāṭṭam is a game played with tablets of terracotta or stone by the adolescent girls in the villages of Tamil Nadu for which the equivalent English word is not yet found. In the very first couplet of the 41st chapter *kallāmai* 'Ignorance,' we have come across the game *vaṭṭāṭṭam*, an outdoor game, which needs checked court to keep the small flat clay or terracotta or stone piece and to skip the checks with one leg, by counting the checked columns, by closing the eyes or stretching out the hands, which is usually played by the adolescent girls in Tamil Nadu; and each translator tries to render an equivalent term in the TL for this culture-bound word in his or her translation.

araṅkiṉṟi vattātiyaṟṟē nirampiya

nūliṉṟi kōtti koḷal. (401)

(Like those at draughts would play without the checquered square,

Men void of ample lore would counsels of the learned share. [Pope])

(Ascending the rostrum without abundant knowledge is like the playing of dice without the chequered board. [Aiyar])

(Playing chess without a board, compare,

To the ignorant who learned counsels share. [Sreenivasan])

(As well play chess without the board, as speak

with no learning to the wise. [Iyengar])

(To address an assembly ill-equipped

Is to play at dice without a board. [Sundaram])

In translating the name of the game *vaṭṭāṭṭam* and *araṅku*, the translators find it difficult to find equivalent words or games as such equivalents are not available in the TL English. This game suits only to a region where the climatic condition is like that of Tamil Nadu and not any Western or desert countries where these games are not even dreamt of. So, getting an equivalent or substituting a closer one is not possible for the translators. Pope translates *vaṭṭāṭṭam* as “draughts”, Aiyar and Sundaram as “dice”, and Sreenivasan and Iyengar as “chess” which are all in-door games played by using checked squares or boards without much physical exercise and none among them is the equivalent of *vaṭṭāṭṭam.*

Vaṭṭāṭṭam is an outdoor game which belongs to a particular geographical area called Tamil Nadu where the climatic conditions allow outdoor games which are to be played with bare foot. Finding an equivalent game or word in the TL where such a game does not exist is not even thought of. Yet, the translators find a game or the other which is near to *vaṭṭāṭṭam;* at least played in its checkered board if not *araṅku;* and substitute them for *vaṭṭāṭṭam*.

Regarding the court or ground to play *vaṭṭāṭṭam, araṅku* is the SL term. But the select translators except Pope render the word “board” for the SL word *araṅku* which is used to play the indoor games like chess or dice which is the outdoor court to play *vaṭṭāṭṭam.* Though, the equivalent terms to the words *vaṭṭāṭṭam* and *araṅku* are not available in the TL English, the select translators succeed in offering the translation of the couplet into the TL by following one or the other methods like,

substituting a word or game close to the SL word, and offering a game which is near to the one found in the SL.

3.9.3. *Cūtāṭṭam* ‘gambling’

Tiruvaḷḷuvar writes a chapter on *cūtu* ‘Gambling’ under which he writes ten couplets on the harms of c*ūtāṭṭam* ‘gambling.’ The title of this chapter itself is translated differently by the select translators. Pope translates it as “Gaming” which too is played by betting; while all the other select translators translate it as “Gambling” which is another English equivalent to “gaming” as well as c*ūtāṭṭam.* Though the word “gaming” is used in a broader sense for gambling, Pope used the term “gaming” instead of “gambling” which was the practice in foreign countries. Also, he was the first to translate all the couplets of the *Tirukkuṟaḷ* and he might not have got the chance to think or refer to it in the contextual sense of the SLT and used the word “gaming” instead of the word “gambling” as he knew that both gaming and gambling are the equivalents of the SLT term c*ūtāṭṭam*. Though the word “gaming” refers to various games played by betting and one of the synonyms of “gaming” is “gambling,” using the term “gaming” or “gambling” will not create any confusion to the readers. Also, translating the name of the play thing *kavaṟu,* ‘the sphere shaped nut’ used for gambling and the gambling place *kaḻakam* of the 935th couplet create problems to the translators (Pillai “1981” 405).

kavaṟuṅ kaḻakamuṅ kaiyun tarukki

yivaṟiyā rillāki yār. (935)

(The dice, and gaming-hall, and gamester’s art, they eager sought,

Thirsting for gain- the men in other days who came to nought. [Pope])

(Many there have been who were proud of their skill in the throwing of dice and were mad after the gambling house: but there hath not been a single man of them all that did not come to grief. [Aiyar])

(For dice and gambling dens and skill, who fall,
In time they lose their all. [Sreenivasan])

(Many had boasted of their skill with dice,
yet all of them came to grief. [Iyengar])

(They lose all who will not give up
The dice, the board and the throw. [Sundaram])

Kavaṟu is the nut of sphere shape used for gambling while dice is a small cube used for gambling (405). Though the gambling of the foreign or English speaking countries is different from the c*ūtāṭṭam* of the ancient Tamil country, the English equivalent available for the game c*ūtāṭṭam* is gambling. Then for the word *kavaṟu* 'a nut of sphere shape used for gambling,' all the select translators use the word "dice" which is a small cube used for gambling. Actually, *kavaṟu* is the nut of sphere shape which is rolled while playing c*ūtāṭṭam.* Translating the word *kaḻakam* too poses problem to the translators as no equivalent word is available in the TL English. So, the select translators substitute one or the other word relating to the game "gambling." Pope uses "gaming hall" Aiyar and Sreenivasan use "gambling house/ den" and Sundaram translates the word as "board," but Iyengar ignores the word in his translation. While a translator ought to translate a culture-bound word for which no equivalent word is available, there is every possibility of using a similar term relating to the TL and its culture and all the select translators follow

the method of addition, deletion, substitution or loss of a particular word or term to fulfill their task of rendering it into the TL English.

3.10. Nature and Religion

As stated by Ali R. Al-Hasnawi, "beliefs and religion are aspects of culture that play a very significant role in translation" (10). Tiruvaḷḷuvar too is not an exception to use the traditional beliefs and religious elements in his couplets. In a couplet (1196), Tiruvaḷḷuvar uses a cultural term *kā* which means *kāvaṭi* (a balanced load on either side of a poll to be carried on the shoulders), while comparing the unreciprocated or one-sided love to an unbalanced *kāvaṭi*kept on one's shoulder which one struggles to carry. A *kāvaṭi* is a load with two equal parts which must be balanced in both the parts lest it should provoke terrible problems to the one since it is carried on one's shoulders. The *kāvaṭi* consists of two semicircular pieces of wood or steel which are bent and attached to a cross structure that can be balanced on the shoulders of the devotee.

Kāvaṭi is the ceremonial worship, followed in a particular religion called "Hinduism" through which a devotee can seek the help of the lord Murugan. There is also a legendary story behind the initiation of this devotion where lord Siva handed over two hillocks (*kāvaṭi*) to the Sage Agathiar who left them in the forest and sent one of his disciples called Idumban to bring them. He lifted them with divine support, and brought them to a place called Palani where he placed the hillocks in order to take rest. When he tried to continue his journey, the hillocks were immovable and a youth claimed that they belonged to him. He is believed to be lord Murugan and from then onwards, the ceremony of worshipping lord Murugan with *kāvaṭi* came into practice (http://murugan.org/kavadi.htm n.pag.).

oru talaiyāṉ iṉṉātu kāmamkāp pōla

virutalai yāṉum iṉitu. (1196)

(Love on one side is bad; like balanced load

By porter borne, love on both sides is good. [Pope])

(Even as the burthen on the carrying pole, love is pleasant only when it is on both sides: but it is a galling load when it is only on one side. [Aiyar])

(One sided love is pain. But mutual love,

Like balanced load on both sides, sweet will prove. [Sreenivasan])

(Like twosome weights balanced on one's shoulders

love is blissful shared by two. [Iyengar])

(Love one-sided is bitter, / Balanced, sweet. [Sundaram])

The translations of the select translators except Sundaram seem to render the SL couplet into English by translating the simile used by the author of the SLT into simile in the TL English, while Sundaram deletes the simile in his translation and brings out the general idea of the couplet in his English rendering.

In Pope's translation, he never uses or explains the term *kā* or *kāvaṭi;* and instead he substitutes "like balanced load by porter borne", which is in no way equal to the load carried by a devotee using poles on a shoulder since no porter's load is ever mentioned in the SL couplet. Aiyar, who is familiar with the term *kā* or *kāvaṭi*, renders a closer translation to the SL text comparing to the other translations. Sreenivasan simply translates *kā* or *kāvaṭi* into "balanced load on both sides" and Iyengar offers the "balanced weights on the shoulders" without even mentioning any substitute like poles for the word *kā* or *kāvaṭi.* Sundaram ignores the simile used by Tiruvaḷḷuvar and deletes it in his translation. The loss of that simile in his

translation of this couplet gives it an appearance of a proverb rather than the translation of the couplet of Tiruvaḷḷuvar.

In the TL English, finding an equivalent word to the cultural term such as *kā* or its expansion *kāvaṭi* is not possible, since this ceremonial worship belongs to a particular region Tamil Nadu/ India and to a particular religion "Hinduism." Hence transliteration along with the explanatory notes alone can satisfy the norms of translation for such culture-bound and religion-oriented customs and ceremonies.

3.11. Belief System

Ali R. Al-Hasnawi states that "beliefs and religion are aspects of culture that play a very significant role in translation" (7). As every culture has its own customs and tradition, the literary works too are enriched with them and the renowned work *Tirukkuṟaḷ* also has many such references in its couplets. Also, in ancient Tamil country, women were given the reputation of goddesses, deities and the adorable objects of nature. Tiruvaḷḷuvar too uses imageries to compare the beauty of the features of woman to such objects. For example, he compares a woman's face to the moon in some of his couplets; and even exaggerates her beauty by saying that she is with spotless beautiful face while the moon is with deformities in a couplet; and hence she is more beautiful than the moon (1117).

aṟuvāy niṟainta avirmatikkup pōla

maṟuvuṇṭō mātar mukattu?(1117)

(In moon, that waxing and waning shines, as spots appear,

Are any spots discerned in face of maiden here? [Pope])

(But is there a spot in the face of this fair one even as in the moon which hath rounded up only to-day its deformities of yesterday? [Aiyar])

(The moon has spots, though she may shine with grace;

No spots are discerned in my beloved's face. [Sreenivasan])

(Today the full Moon has cleansed all her spots:

my love has no spots at all! [Iyengar])

(Is there a spot on my love's face / As on the inconstant moon? [Sundaram])

In the translations of Pope, Sreenivasan and Sundaram, the TL equivalent to the word *niṟainta avirmati* , i.e. "the full moon" is not used, while Aiyar and Iyengar use the appropriate equivalents such as "rounded-up only today" and "the full moon" in their translations. Yet, the first part of the phrase *aṟuvāy niṟainta* is left out in their translations. The gradual growth or waxing of the moon is not expressed with the phrases "the full moon" or the "rounded up only today." Pope talks about the "waxing and waning" of the moon; yet it does not give the exact meaning of the term *aṟuvāy niṟainta.* Since it gives the inconstant nature of the moon like the translation of Sundaram and from these translations, it won't be possible to get the actual meaning of the SLT. Also the word *maṟu* of the SL couplet, which means stain or some disfiguring or discolouring in the normal skin's colour and texture, is translated as "spot" by all the select translators except Aiyar. Aiyar uses the word "deformities" which seems to be more suitable than the word "spot." This may be for the reason that Aiyar is the first native translator who did not have much translated versions to go through while translating the *Thirukkural* and he is the person who knows the traditional beliefs of the Tamils and the Indians and quite familiar with the usage of such comparisons.

Like the ancient people all over the world, the Tamils too had their own traditional beliefs. For instance, they believe that the solar and lunar eclipses are

certain phenomenal intimations to humanity and they occur since a snake swallows the sun and the moon which is referred to in the 1146th couplet.

kaṇṭatu maṉṉum orunāḷ alarmaṉṉum

tiṅkaḷaip pāmpukoṇ ṭaṟṟu. (1146)

(I saw him but one single day: rumour spreads soon

As darkness, when the dragon seizes on the moon. [Pope])

(Our meeting was but for one day; but the outcry that hath arisen over it is as when the serpent hath swallowed the moon! [Aiyar])

(I saw him only once, yet rumour spread so soon,

As darkness when the serpent swallows the moon. [Sreenivasan])

(I saw him but once; rumour spread like night

when the Snake swallows the Moon. [Iyengar])

(An eclipse is much noised however brief-

So my one day's meeting with my lover. [Sundaram])

As an ancient myth has a part of Indian belief system, the Indians believe that the lunar eclipse happens when a big snake swallows the moon. Different nations have different myths, legends and beliefs regarding the lunar eclipse and solar eclipse. For instance, the Pomo tribes of native Americans believe that it is a fight between a bear and the sun or the moon who come across the milky way; the Amesonian tribes of Brazil believe that the reddening of the sun and the moon is a result of piercing the eye of the sun and the moon with an arrow by a small boy; another tribe believes that it happens while the spirits of the dead try to eat the sun or the moon; and a race of northern California believes that the moon is a man who bleeds with the attack of his pets who are not satisfied with the hunting lots of him

(http://starryskies.com/The_sky/events/lunar-2003/eclipse7.html). As the beliefs differ from place to place, they create difficulties to the translators to render the SLT into the TL; yet it becomes the duty of the translator to explain the ancient belief mentioned in the SLT while translating it into the TL. For a native learner who is well-versed in cultural and traditional beliefs and mythological and legendary stories, it won't be a problem to grasp the meaning of the usage of the term *tiṅkaḷaip pāmpu koṇṭaṟṟu.* But for the non-Tamil readers and learners, a detailed explanatory note is a basic need to understand this myth. Pope, Aiyar and Iyengar do not add any explanatory notes to their translations while Sreenivasan offers footnotes. Sundaram leaves out the significance of the comparison and his translation of this particular couplet does not bring out the translation of the SL couplet as a whole, yet the intended teaching of the SLT is brought out. Leaving such beliefs in translating and avoiding explanatory notes may cause problems to the readers in grasping the content of the SLT in the TL if they get chance to read more than one translated versions.

These translations clearly prove that there can never be a one-to-one exact translation. However, an equally careful analysis would show that a translation cannot be made nearer to the original, but they can be made identically appropriate in their content and meaning. As a translator's duty is to render the original text into another TL in order to make it known to those who are really interested in reading or learning a literary work of another language, no translator translates a work of art for the readers who know the SL. The translations of the select translators Pope, Aiyar, Sreenivasan, Iyengar and Sundaram prove that any reader who happens to read the *Tirukkuṟaḷ* in English can enjoy the beauty, experience the

life style and learn the moral and ethical codes taught by Tiruvaḷḷuvar to a certain extent. The select translators follow the procedures of Harvey, in translating the culture-specific words and concepts, like transliteration, description, explanation, substitution of similar words with the same relevance and make their translations worthy to read and admirable to learn. If transliteration is used for all the culture-bound words and cultural elements along with some explanatory notes, it will be more effective than the adopted methods of translating these terms.

The next chapter is devoted to the study of the problems the translators encounter in translating the cultural elements like the flora and the fauna and the culture-bound words relating to them referred to in the SLT; and the translation strategies followed by the translators to set over the difficulties in rendering those cultural elements of the SLT into the TLT without losing the actual effect and content of the SLT.

4.0. Cultural Elements

Translating the cultural elements in a literary work such as civilization, tradition, customs, society, community, region, religion, games, music, entertainment, belief, food habits, folklore, recreation, languages, land, climate, flora and fauna, which play multiple roles in the life of people, creates problems to the translators as they are unique and not universal. In the previous chapter, the cultural elements relating to the way of life have been dealt with, with reference to the couplets of the *Tirukkuṟaḷ* and its English translations; and the ways and means followed by the select translators to bring out the SLT into the TLT. This chapter is devoted to the study on the handling of the flora and the fauna that occur in the couplets of the *Tirukkuṟaḷ*; and how the translators manage to render them in English, and succeed in bringing out the effect of the SLT, even if no equivalent word is found in the TL. Among the names and words relating to the flora and fauna found in the couplets of the *Tirukkuṟaḷ*, those which create problems to the translators in translating them into the TL are taken for study in this chapter.

4.1. Elements of Flora

A literary work reveals and reflects the life of people who live in the time or period when the particular work of art was written with all its cultural elements. The cultural elements include the tradition, culture, civilization, constitution, cultivation, climate and land with its flora and fauna. Like all the elements of culture, flora and fauna too are special as they prefer to live or grow in a particular region based on their climatic and geographic conditions. So, there is no need that they should be available in all parts of a country or a continent. And finding equivalent names in the TL to the SL names is also not possible due to their non-

existence in a particular area and particular period where people use a particular language. Hence there is every possibility of finding familiar as well as unfamiliar names of plants, trees, birds and animals in the literary works of art of a particular language. The *Tirukkuṟaḷ* is no exception to it, hence there are many names and words relating to the flora such as *aṉiccam* 'a delicate flower with the botanical name Anagallis arvensis' and *kuvaḷai* 'blue water lily of *Pontederia* species,' *neruñci* 'a thorny fruit with the botanical name Tribulus terrestris,' *kuṉṟimaṇi* 'Abrus pecatorus,' *kaḷ* 'toddy,' *maṭal* 'stalk of the palm leaves,' *muṟi* 'tender bud,' *maram* 'tree,' *naccumaram* 'poison tree,' *vēy* 'bamboo with the botanical name Phyllostachys aurea,' *tāḷ* 'a kind of grassy crop' and *karumpu* 'sugar-cane with the botanical name Saccharum officinarum.'

4.1.1. Flowers and Fruits

The author compares the delicate nature of guests and woman to a tender flower named *aṉiccam* which is known for its softness and personified for its nobility, in four of his couplets (one in chap. 9 and the other three in chap. 112). The word *aṉiccam* from these couplets is translated as "flower of the *anicha*" (90) and "flower of the sensitive plant" (1111, 1115 &1120) by Pope, as "*anicha* flower" (90, 1115 & 1120) and "blest *anicha* flower" (1111) by Aiyar; as "anicha flower"(90), "delicate flower" (1111), "flower" (1115) and "tender flowers" by Sreenivasan; as *anicha* (90), "tenderest of flowers" (1111), "flowers" (1115) and "soft flowers" (1120) by Iyengar; and as *anicham* (90, 1115 &1120) "soft blessed *anicha* flower" (1111) by Sundaram, since no equivalent word for the name of the flower *aṉiccam* is found in the English language.

Though the name of the flower *aṉiccam* is used without any collocation or description in the SL text, the translators use transliteration and collocation and even phrases which describe the nature of the flower *aṉiccam* according to the different contexts it is used. For a foreign reader, it will not be possible to understand the contextual meaning of the text from the name of the flower *aṉiccam* alone without knowing whether it is a flower or a fruit or a living being. So, the translators are expected to explain the nature of the flower and how it is related to the nature of the guests as well as women, but in different ways. And the select translators succeed in rendering the translation of the name of the flower *aṉiccam* by transliterating its name or describing its nature or offering explanatory notes.

mōppak kuḻaiyum aṉiccam mukantirintu

nōkkak kuḻaiyum viruntu. (90)

Along with the transliterated name of the flower, Pope, Aiyar and Sreenivasan mention it as “a flower” while Iyengar and Sundaram give the name of the flower alone in their translation but add explanatory notes that it is “a sensitive flower.” In the SLT, only the name *aṉiccam* is used by Tiruvaḷḷuvar and its sensitive nature is compared to that of the tender nature of the guest without offering any description or collocation of the flower. Though the flower *aṉiccam* is not found in many other Tamil classic works, the delicate nature of the flower is familiar in Tamil Nadu as many children are named after this flower. For a foreign reader, it is quite impossible to find the nature of the actual flower or its connotation in ancient Tamil country or its culture with its name alone; and further explanation or description is needed to grasp the contextual meaning. Though all the select translators transliterated the word and mention it as a flower, Sreenivasan’s, Iyengar’s and

Sundaram's translations help the foreign readers to understand more about the quality and the nature of the flower as they offer explanatory notes.

The translators are at variance in substituting the TL word for the SL word *aṉiccam* while translating it in the 1111th couplet:

naṉṉīrai vāḻi yaṉiccamē niṉṉiṉu

meṉṉīraḷ yamvīḻ pavaḷ. (1111)

(O flower of the sensitive plant! than thee

More tender's the maiden beloved by me. [Pope])

(Soft are thou, O blest *anicha* flower! But tenderer than thyself is she on whom my heart is set. [Aiyar])

(O delicate flower, you may be slender,

But my beloved is more tender. [Sreenivasan])

(Prosper O tenderest of flowers, but/ my Love is tenderer still. [Iyengar])

(Hail, *anicham* tender flower! / But more tender is my love. [Sundaram])

In the translated versions of the 90th couplet, the name *aṉiccam* is transliterated in the TL by all the select translators. In the couplet 1111 the flower *aṉiccam* is compared to the soft, sensitive and loving quality of the lady love where descriptive collocation is given by all the select translators. Pope translated it as "the flower of the sensitive plant;" Aiyar as the "blest *anicha* flower;" Sreenivasan as the "delicate flower," Iyengar as the "tenderest of flowers;" and Sundaram as "*anicham* tender flower." It is important to note here that Pope, Sreenivasan and Iyengar never mention the name of the flower *aṉiccam* whereas Aiyar and Sundaram describe the flower along with its name. Pope, Sreenivasan and Iyengar do not use the name of the flower in their translations of this couplet, which fails to give a foreign reader a

chance to know the flower mention in this couplet is *aṉiccam* even if it has already been referred to in other couplets. The readers may understand the contextual meaning of the couplet; yet, their translations do not justify the norms of translation as the translations of the cultural elements need to be transliterated along with explanatory notes in order to take the reader to the real context of the SLT.

aṉiccappūk kālkalaiyāḷ peytā ṇucuppiṟku

nalla paṭāa paṟai.(1115)

(The flowers of the sensitive plant as a girdle around her she placed;

The stems she forgot to nip off; they'll weigh down the delicate waist. [Pope])

(She hath adorned herself with *anicha* flowers but hath not removed the stems from them: alack, her waist will be crushed beneath the weight and will presently break? [Aiyar])

(So delicate is her slender waist,

It bends when a girdle of flowers are placed. [Sreenivasan])

(Her tender waist seems all crushed by the stems of the flowers that she wears. [Iyengar])

(She wore the *anicham*, stalk and all-

Her waist will break, its knell tolled! [Sundaram])

aṉiccamu maṉṉattiṉ ṟūviyu māta

raṭikku neruñcip paḻam.(1120)

(The flower of the sensitive plant, and the down on the swan's white breast,

As the thorn are harsh, by the delicate feet of this maiden pressed. [Pope])

(Even the *anicha* flower and the swan's down are as nettle to the feet of this fair one. [Aiyar])

(Swan's feathers and tender flowers sweet,

Are thorn when compared to my fair one's feet. [Sreenivasan])

(Her feet so tender that swan's feathers and

soft flowers are thorns to her! [Iyengar])

(The *anicham* and the swan's down

Are spikes to my love's sole. [Sundaram])

When comparing the soft nature of the woman to the *a<u>n</u>iccam* flower, Pope, though a foreigner, always uses the term "the flower of the sensitive plant" (1115 & 1120) because he might have learnt Tamil and Tamil culture out of his sheer love for it, and learnt and heard about the sensitive nature of the Tamil women, especially when they are in love. Aiyar uses the term "*anicha* flower" (1115 & 1120), Sreenivasan uses "flower" and "delicate flower" (1115 &1120) and ignores the name *a<u>n</u>iccam*; Iyengar uses the "flower" and descriptive "soft flowers" (1115 & 1120), while Sundaram uses neither description nor collocation beyond transliterating the word *a<u>n</u>iccam*. All the select translators transliterate the cultural term *a<u>n</u>iccam* using the descriptive or self- explanatory method of translating culture-bound words. The flower *a<u>n</u>iccam* existed in ancient Tamil Nadu/ India and it was not found to be mentioned in the later works of the Tamil *Caṅkam* literature, though it is rediscovered recently.

According to Tamil tradition, hospitality is "not entertainment of friends, but the affording of food and shelter to wayfarers, mendicants, and ascetics" (Pope 211). Though hosting or hospitality is the noble custom of the Tamils, it is possible to have some situational problems to receive them with much interest or smiling face. If the host is not in a position to receive the guests gladly due to lack of food

at home or due to ill-health or if the guests arrive at an unexpected and unwanted time or situation, it may also be possible to ignore the guest who is an extreme stranger. The translators, keeping all these contextual difficulties in mind, transliterate the word *aṉiccam*, but failing to add any descriptive note or collocation on the delicate nature of the flower, and the practice of hospitality followed in the ancient Tamil Nadu, lead the readers to misinterpret the text. On the other hand, the soft and sensitive nature of women is exaggerated so that the *aṉiccam* flower and the feathers of a swan are thorny to their soft feet. So, all the select translators transliterate the SL word *aṉiccam* and give appropriate collocation whenever needed to implant the idea of the SL text in their translations; and succeed in rendering the same content in the TL text by preserving the effect of the SL text; and help the foreign readers make out the sensitive nature of the plant and its comparison to express the sensitive nature of women and guests even if the name of the flower in the SL text is unknown to the readers of the TL.

In India, women are celebrated as deities and goddesses; and they are adored in literature by comparing her with lovely flowers, plants, fish, and moon even in early times. Tiruvaḷḷuvar too is no exception to use imageries in order to depict the beauty of women. He compares a woman's eye to a lovely 'water-lily' named *kuvaḷai,* a beautiful blue-coloured water lily flower which belongs to the Pontederia species, known for its texture and beauty; and a beautiful fish named *kayal* which is known for its dark colour and attractive shape, her shoulders to tender bamboo stalk and her face to the moon in his *Tirukkuṟaḷ*.

The following couplet brings out the imagination of the author in the voice of the lover to whom the beauty of his beloved's eyes is incomparable even with

the enchanting flower, *kuvaḷai* which is known for its gorgeous colour and appearance. And the couplet exaggerates the *kuvaḷai* flower as a sensitive one, so that if it happens to see the stunning eyes of the maiden, it will bow itself towards the earth out of inferiority complex with a feeling of lowliness that it won't match the beauty of her eyes at all.

> *kāṇiṉ kuvaḷai kaviḻntu nilaṉnōkkum*
>
> *māṇiḻai kaṇṇovvēm eṉṟu.* (1114)
>
> (The lotus, seeing her, with head demiss, the ground would eye,
>
> And say, 'With eyes of her, rich gems who wears, we cannot vie.' [Pope])
>
> (The sky-blue flower despaireth of ever equaling her eye in beauty, the droopeth down its head whenever it looketh on her. [Aiyar])
>
> (Her eyes, rich glows, proclaim her fame,
>
> Seeing her, the lotus hides in shame. [Sreenivasan])
>
> (The blue lotus ends to evade her gaze
>
> with no hope of matching her. [Iyengar])
>
> (The *kuvalai* seeing her hangs its head
>
> Unable to rival her eyes. [Sundaram])

Pope and Sreenivasan translate *kuvaḷai* as "lotus"; Aiyar as "sky- blue flower"; Iyengar as "blue lotus" and Sundaram transliterates as *kuvaḷai.* But the problem in translating the name of the flower arises because of the availability of different varieties of water- lilies in various colours and sizes; and finding an equivalent word for *kuvaḷai* may confuse a translator; and hence it poses a cultural problem. The English equivalents like "water lily," "blue lotus" and "fragrant water-lily" can be used for the flower *kuvaḷai* (Sarathy 61 & 8). Being a foreigner who writes for

the foreign readers, Pope neither translates it as water-lily nor transliterates it as *kuvaḷai* but renders the word “lotus” which is quite well known for its beauty and can easily be recognized by any foreign reader. Yet, “lotus” flower cannot be accepted for *kuvaḷai* which is a kind of water lily of different colour, size, shape and charm. Being a native translator who must have heard a lot about *kuvaḷai* flower, Aiyar gives a descriptive substitution of the flower but without mentioning its name in his translation, since its English equivalent “water-lily” is a common name for varieties of water-lilies and not the water- lily of blue colour which is quite often compared to the beautiful eyes of women. Iyengar translates it as “blue lotus” which is one of the names used for the water lily which is blue in colour and often compared to that of a beautiful maiden’s eye and succeeds in offering the equivalent which is closer to the SL term. Sundaram transliterates the name of the flower *kuvaḷai* into English and avoids any trouble in translating it but leaves it to the imagination of the readers, since the name water-lily alone without its colour, texture, nature and the quality is added in the notes from which a foreign reader may not identify the exact picture of the flower mentioned in the SL text. But, in the case of foreign learners or readers, they may need some detailed notes along with the translated version of the text, especially for the culture-bound words in order to recognize the contextual meaning of the SL text failed which may mislead them to grasp the real meaning of the SLT.

In the 277th couplet Tiruvaḷḷuvar uses the name of the seed of a herbal creeper called *ku<u>nr</u>imaṇi* ‘Abrus pecatorus’ which is known for its bright red colour, while comparing the outward genius appearance of a hypocrite, whose mind is dark like the black coloured tip of the *ku<u>nr</u>imaṇi.* As the select translators face

difficulty in finding an equivalent word for the name of this plant or seed in the TL, all of them transliterate the name of the seed *kuṉṟimaṇi.* Sreenivasan and Sundaram give foot notes to explain the nature of the *kuṉṟimaṇi* while the other select translators describe the nature of the seed in their translations themselves.

In 1120th couplet, the fruit of a plant *neruñci,* which is full of thorns and prickly by nature, is compared to the tender flower *aṉiccam* and "the feathers of swan." While translating the word *neruñci* into English, the translators do not transliterate it into the TL like that of *aṉiccam,* even though an equivalent word is not found in the TL. It is also an environmental element which comes under the cultural element which belongs to a particular region, i.e. Tamil Nadu of India. In translating the term *neruñcip paḻam* 'the fruit of *neruñci,*' Pope, Sreenivasan and Iyengar substitute the word "thorn", Aiyar substitutes "nettle", and Sundaram "spike." Unfortunately, none of the select translators seems to use an equivalent word or transliterate the word *neruñci* or offer any explanation or explanatory note on the fruit of *neruñci* which is thorny by nature and not the plant. Though the translations bring out the content and context of the SL text, it may not be possible for a foreign reader to know the name of the plant *neruñci* or the nature of its fruits by reading the translated version of the *Tirukkuṟaḷ*. If the word is transliterated by the translators along with the collocation of its thorny nature or with explanatory notes, it will give additional information about *neruñci* to the foreign readers by preserving the SL term intact.

4.1.1. Names of Plants

Tiruvaḷḷuvar uses the names of plants, trees and their parts in his couplets, among which some are easily translated by the translators and others were not. The

name of the plant *karumpu* (sugar-cane) is used in his 1078th couplet, which is known to the entire world.

collap payaṉpaṭuvar cāṉṟōr karumpupōl

kollap payaṉpaṭum kīḻ.(1078)

As the name of the plant *karumpu* is quite familiar all over the world, finding an equivalent in the TL is not a problem for the translators, and all the select translators use the exact English equivalent "sugar-cane" for the word *karumpu*.

The 1113th couplet is rich in its cultural element flora. In this couplet alone, we find five comparisons of the maiden: her body to the tender shoot of mango tree, her smile to the pearls, her breath to fragrant odours, her eyes to spear and her shoulders to the bamboo. The couplet seems to be a love-lorn man's praise of his beloved while he admires her by comparing her features to different objects of importance.

muṟimēṉi muttam muṟuval veṟināṟṟam

vēluṇkaṇ vēyttōḷ avaṭku. (1113)

(As tender shoot her frame; teeth, pearls; around her odours blend;

Darts are the eyes of her whose shoulders like the bambu bend. [Pope])

(Her arm is as the bamboo: her body is as the tender leaf: her smile is a berry pearl: the sweetest of odours is in her breath: and her painted eye is piercing as the lance. [Aiyar])

(A bamboo shoot her frame, her fragrance wafts;

Her teeth like pearls, her eyes are spearlike shafts. [Sreenivasan])

(Rare ensemble of bamboo-arms, pearl-teeth,

Fragrant-breath and lance-like eyes. [Iyengar]

(Her body is a shimmer, smile pearls, scent fragrance,

Eyes spears and shoulders bamboos. [Sundaram])

In Tamil literature, it is quite common to find such comparisons. In the SLT, the shoulders of the maiden are compared to the bamboo for its smooth structure and texture. The beautiful shining teeth are usually compared to pearls; and not the eyes but the very glance is compared to the spear or lance or dart for which we have the Tamil synonym *vēl.* Regarding the translation of this particular couplet, Pope and Aiyar bring out the actual meaning of the comparison *muṟimēṉi* 'tender bud like body' and *vēyttōḷ* 'bamboo like shoulder' while others do not do justice to the SLT. Sreenivasan ignores the comparison of the lady's shoulders, but mixes the comparison of the lady's body to a tender shoot and shoulders to the bamboo and offers a new coinage of "a bamboo shoot her frame" in her translation. Iyengar too neglects a comparison in his translation by deleting the term *muṟimēṉi.* Sundaram substitutes the word "shimmer" which means shining for the word *muṟi* which is actually used to say about the attractive colour and softness (*taḷir niṟam*) of the maiden's body (Parimelazhagar 360). Also, the term *vēluṇkaṇ* 'piercing look of her eye' is also not translated properly by the select translators except Aiyar. Aiyar brings out the contextual meaning of the word *vēluṇkaṇ* as "the deep piercing or penetrating look of the eyes," while all the other select translators mean that the very eyes of the lady are like "spears or lances or darts." Actually, it is not the eye which is compared to the spear but the very look of the maiden is compared to the spear. While translating the cultural elements like these, the translators try their best to bring out the contextual and the intended meaning in their translations. As the cultural elements and comparisons and beauty concepts differ from language to

language and country to country, the translators give less importance to the cultural elements compared to the content of the SLT.

4.1.2. Parts of Plants

In the 114th Chapter of the *Tirukkuṟaḷ* entitled *nāṉuttuṟavuraittal,* an ancient social custom called *maṭalēṟutal* is often mentioned. *Maṭal* is the leaf of palm tree with its hand or stalk which is known as *maṭṭai* in Tamil. In the 1133rd couplet, the word *maṭal* represents a traditional custom called *maṭalēṟutal* which was performed by the ancient Tamilians in the Tamil country, especially by the youth while his love was not reciprocated by the lady of his love. Through this custom, which has already been explained in the previous chapter (p 95), the lover could have claimed the hands of his beloved. While translating this cultural term or custom, it is the duty of the translators to render the contextual meaning and the intended meaning. For instance, in the 1133th couple, the word *maṭal* is not given importance in the translation and simply the word is ignored.

nāṇoṭu nallāṇmai paṇṭuṭaiyēṉ iṉṟuṭaiēṉ

kāmuṟṟā rēṟu maṭal. (1133)

(I once retained reserve and seemly manliness;

To-day I nought possess but lovers' ‘*horse of palm*’. [Pope])

(Firmness of mind and delicacy I had formerly: but now I poses only

the stalk of the *palmyra* that is ridden by the love- lorn lover. [Aiyar])

(Reserve and manliness I once retained,

Today, the horse of palm, I have attained. [Sreenivasan])

(Gone are my manliness and modesty:

love- hungry, I ride the palm. [Iyengar])

(I had manliness once and shame, but today

Wish only to mount the *maṭal*. [Sundaram])

Though some translators give the notes and explanations to the particular custom, none among them except Aiyar, give the exact meaning of the word *maṭal* in their renderings. Aiyar uses the term *palm- stalk* or *palmyra-stalk* but without any explanatory note. Others simply mention the term *horse of palm* or “ride the palm” or “mount the *maṭal*.” Ignoring the cultural significance of the word *maṭal* by translating it as “horse of palm” or “stalk of the palmyrah,” may create confusion to the foreign readers as well as the native readers who go through the translated versions. Here, it is important to transliterate the cultural term of the SL and to provide explanatory note to the readers to retain the native word of the traditional custom.

Also, the usage of the word *kaḷ* ‘toddy’ in many of the couplets under the 93rd chapter on *kaḷḷuṇṇāmai* ‘Not Drinking Toddy’ and few other couplets of the SL text pose problems to the translators. *kaḷ* ‘toddy’ is the sap collected from the inflorescence of the palm tree by occasional crushing and slicing of it, drunk for the purpose of intoxicating oneself and for excitement. Since there is every chance of becoming addicted to it when one consumes it regularly or often, Tiruvaḷḷuvar advises the humanity not to drink it in his couplets. Yet the beverage *kaḷ* belongs to a particular culture (Tamil/ Indian culture) and region (Tamil Nadu and India) and race (Tamilians and Indians). So, it is quite natural that it may cause problem in finding an equivalent word in another language which is foreign by nature where it is new and unknown. And the translators try to fill the gap in the European

language by borrowing words which stand close to the SL word. For instance, the translation of the word *kaḷ* in the following couplet is analyzed.

uḷḷak kaḷittalum kāṇa makiḻtalum

kaḷḷukkil kāmattiṟ kuṇṭu. (1281)

(Gladness at the thought, rejoicing at the sight,

Not the palm-tree wine, but love, yields such delight. [Pope])

(Rapture at the very thought and delight at the mere seeing belong

not to wine: they belong only unto love. [Aiyar])

(Gladness at the thought and joy at sight,

True love, not palm-wine, yields such delight. [Sreenivasan])

(The very thought excites; his sight gives joy;

this is lust, not palm- tree wine. [Iyengar])

(To please with the thought and delight with the sight

Belongs not to liquor but love. [Sundaram])

In the translation of Pope, Sreenivasan and Iyengar, the phrase “palm-tree wine” is used for the word *kaḷ*, while Aiyar figures out with the lone word “wine” and Sundaram uses the common word “liquor.”

Though the words both wine, liquor and *kaḷ* are intoxicating liquors, they are extremely different from one another. A reader who knows both the SL and the TL may be surprised to find that none of the select translators uses the English equivalent word “toddy” for the Tamil word *kaḷ*, though it is available in the TL, and tries to discover the reasons for not using that. They may think that the word they render is of more appropriate to the translated version and easier for the foreign readers to understand. From the phrase “palm- tree wine” used by Pope,

Sreenivasan and Iyengar, a reader may imagine that it must be a kind of wine prepared from the fruits of any one of the kinds of palm trees. But while dealing with the intended meaning of the couplet, a foreign reader may understand the exact effect of the SL text, even if the word differs in meaning. A reader of Aiyar's translation never imagines anything except "wine" which is a fermented preparation of grape juice; and it cannot be considered as justice to the SL text at all. Above all these translations, there is the possibility of diverting a foreign reader of Sundaram's translation from grasping the actual meaning of the SL text, since he (Sundaram) uses the word 'liquor" for "toddy." Because "wine", "liquor" and "toddy" are not the same; and liquor is the alcoholic beverage made by distillation rather than by fermentation, while "toddy" is the beverage made from the sap collected from the tapped inflorescence of various species of palm trees such as the palmyra and coconut palms which ferments naturally.

Though, the preparation "wine" differs from the preparation of "toddy", the phrase "palm – wine" is used by the English for "toddy" even today. Since all the drinks "palm-tree wine", "wine" and "liquor" have the same quality of creating intoxicating effect and powerful enough to provoke delight and happiness for those who consume them, a foreign reader who reads the translation can understand the intended meaning of the couplet. But at the same time, they may not be aware of the Tamil culture of collecting toddy from the sap of the flowers of palmyra for the purpose of getting intoxicated and gaining energy. For the purpose of learning a foreign work of art and for the purpose of enjoying a literary piece, no one can deny the fact that these translations do help a lot to the foreign readers.

4.2. Elements of Fauna

The elements of fauna play an important role in literature as they are part and parcel of life and culture, and the *Tirukkuṟaḷ* is not an exception to have those elements of culture within it. There are names of living beings and words relating to the fauna such as *ēṟu* 'lion,' *āmai* 'tortoise,' *aṉṉattin ṟūvi* 'feather of swan,' *pakaṭu* 'ox or bull or bullock,' *naṉaikavuḷ yāṉai* 'mad elephant with its wet cheek,' *ā* 'cow,' *āymayil* 'peahen,' *kūkai* 'a kind of owl,' *kākkai* 'crow,' *kokku* 'stork,' *kaḷiṟu* 'elephant bull,' *nari* 'jackal,' *eli* 'rat,' *nākam* 'cobra,' *kāṉamuyal* 'hare,' *kavarimā* 'a kind of deer or yak,' *kallāmā* 'untrained horse,' *piṇaiyēr* 'doe' and *kayal* 'a variety of carp fish' found in the couplets of the *Tirukkuṟaḷ*. Though the common names of the animals and birds are familiar all over the world and the translators translate them into English without facing many problems, translating the names of different species of animals and birds and the terms related to them create problems to them.

4.2.1. Birds

In the 49th chapter, Tiruvaḷḷuvar uses the names of birds *kūkai* 'barn owl,' *kākkai* 'crow' and *kokku* 'stork' and the animal's name *takar* 'ram;' and translating the names of the birds and animal is not problematic except *kokku*.

pakal velluṅ kūkaiyaik kākkai; ikalvellum

vēntarkku vēṇṭum poḻutu. (481)

ūkka muṭaiyā ṉoṭukkam porutakar / tākkaṟkup pērun takaittu. (486)

In the translated versions of all the select translators, the names of the birds *kūkai* and *kākkai* are translated as "owl" and "crow" which needs no contextual explanation as they are the English equivalents.

While translating the couplets, the names of these birds except *kokku* 'stork' which belongs to the Ciconiidae family, create no confusion to the translators as their lexical equivalents are available in the TL English. But, translating the name of the bird *kokku* 'stork' found in the SLT is the common fresh water bird called stork which poses problem to the translators.

kokkokka kūmpum paruvattu maṟṟataṉ

kuttokka cīrtta viṭattu. (490)

(A heron stands with folded wing, so wait in waiting hour;

As heron snaps its prey, when fortune smiles, put forth your power. [Pope])

(When the time is against thee feign inaction like the stork:

but when the tide is on, stride with the swiftness of its souse. [Aiyar])

(Like heron, fold your wings and wait;

When time is ripe, like heron smite. [Sreenivasan])

When time's out of joint, stork-like inaction;

When the tide turns, a quick swoop! [Iyengar])

(Bide your time like the stork, and like it

When time serves, stick your prey. [Sundaram])

The name of the bird *kokku* is translated as "heron," which belongs to the Ardeidae family, by Pope and Sreenivasan; and "stork" by Aiyar, Iyengar and Sundaram. As the birds "stork" and "heron" are different birds which differ in colour, shape, size and habitat, translating *kokku* as "heron" creates problem to the readers, if they happen to read the translated versions of the *Tirukkuṟaḷ* by different translators. "Although herons resemble birds in some other families, such as the storks, ibises, spoonbills and cranes, they differ from these in flying with their necks retracted,

not outstretched" (http://en.wikipedia.org/wiki/Heron n.pag.). And substituting the name of the bird "heron" for the bird *kokku* is not a justification in translating. Pope and Sreenivasan might have used the bird "heron" since the characteristics, like waiting for the better prey and intakes, of both stork and heron are alike and the change of name will not alter the content of the couplet except the name of the bird.

The third book of the *Tirukkuṟaḷ* opens with a lovely couplet with an exclamatory remark, where the lover amazes at the overwhelming beauty of his beloved. Here too, Tiruvaḷḷuvar employs comparisons to bring out the extraordinary beauty of the maiden.

aṇaṅkukol āymayil kollō kaṉaṅkuḻai

mātarkol mālumeṉ neñcu. (1081)

(Goddess? or peafowl rare? /She whose ears rich jewels wear, /

Is she a maid of human kind? /All wildered is my mind! [Pope])

(The jeweled form that appeareth yonder, is the Siren of the solitudes?

Or a peacock fairer than its kind? Or is it simply a lovely maid?

Verily I am too dazed to tell. [Aiyar])

(Goddess? Peafowl rare? Or human kind

With rich ear-rings? Bewildered is my mind. [Sreenivasan])

(Is it goddess- peahen- jeweled maid

I see? I'm dazed in my heart. [Iyengar])

("A goddess? Or a rare peacock? Or a woman

Bedecked with jewels?" asks my heart amazed. [Sundaram])

"The ancient Tamil word *ananku* means affliction, allure, female power (which inheres in women), and is also a name of a goddess" (http://www.indiadivine.org

n.pag.). All the select translators translate the word *aṇaṅku* as "goddess" which is the English equivalent to the same, though it does not give or express the power of women or the powerful form of womanhood. Even then, to grasp the meaning of the couplet instantly, it would be fine to have these translations. Yet, the foreign readers cannot understand the Tamil cultural beliefs which exaggerate the objects of nature such as river, earth and supernatural forces like goddesses as women. But the translation of the word *āymayil* creates some contradictions, since the translators use "peafowl," "peahen" and "peacock." It is left in the hands of the readers to decide their choice whether *āymayil* is a "peacock" or "peahen" or "peafowl." Parimelazhagar's interpretation of *āymayil* gives a different meaning that it is the "specially created peafowl of the creator" which in no translation is found (349). When the collocation of the word *āymayil* is considered, the peahens are not known for their beauty while peacocks are known for their beauty and majestic nature. And the translators too might have had confusions like that and that may be the reason that the word *āymayil* is translated as "peacock" and "peahen;" and above all to avoid the perplexity of its gender "peafowl." And there is a common saying as "the proud peacock" while mentioning the woman who is proud of her own beauty. So, it would be appropriate to consider it as the "peacock rare" in this context. In the translation of Sreenivasan alone do we find the word "peahen" without any collocation while all the other select translators use "peafowl" or "peacock" with the collocation of "rare" or "fairer" and justify their translations.

Translating the word *pīli* 'feather' which means "peacock" or "feathers of peacock" in the 475th couplet does not create any problem to the translators as the

birds *mayil* ‘peacock or peahen’ is known all over the world, and the select translators do not find any difficulty in finding an equivalent word for it or the feathers of the peacock and translate the word *pīli* as “peacock’s feathers” without any difficulty. But the comparison of the maiden’s soft foot to that of the *a<u>n</u><u>n</u>atti<u>n</u>* *<u>r</u>ūvi* (feather of the swan) in the 1120th couplet which has been dealt with in the beginning of this chapter creates problem to the translators (p. 123). Though all the select translators use the English equivalent of the bird *a<u>n</u><u>n</u>am* as swan, they differ in offering TL equivalent to the word *tūvi*. Pope translates the term *a<u>n</u><u>n</u>atti<u>n</u> <u>r</u>ūvi* as “swan’s white breast” (154), Aiyar and Sundaram uses the term “swan’s feathers” (275 & 118), and Sreenivasan and Iyengar as “swan’s feathers” (118). Here “swan’s feathers” and “swan’s downs” are synonyms while “swan’s white breast” is not an equivalent or synonym or the meaning of the term *a<u>n</u><u>n</u>atti<u>n</u> <u>r</u>ūvi.* Pope might have used the term “swan’s white breast” with the thought that it is softer than that of the feathers or the downs which can be compared to the tender and soft nature of the woman’s feet. Also, the SL term *<u>r</u>ūvi* is also one of the synonyms of *i<u>r</u>aku* which is the actual Tamil equivalent of the word “feathers.”

4.2.2. Animals and Habitats

Tiruvaḷḷuvar uses the names of animals such as *ē<u>r</u>u* ‘lion,’ *pakaṭu* ‘ox or bull,’ *yā<u>n</u>ai* ‘elephant,’ *puli* ‘tiger,’ *āmai* ‘tortoise,’ *ā* ‘cow,’, *takar* ‘ram,’ *mutalai* ‘crocodile,’ *kaḷi<u>r</u>u* ‘elephant’ and *nari* ‘jackal or fox’ in his couplets. As lexical equivalents to their names are available in the TL English, translating these names do not create any problem to the translators while they translate the couplets of the *Tirukku<u>r</u>aḷ* with these names into TL English.

In the 60th chapter entitled *ūkkamuṭaimai* 'Energy,' *Tiruvaḷḷuvar* uses the names of animals such as elephant '*yāṉai'* and tiger '*puli.'* As these animals are quite common in the whole world and not new to the TL, the translators have no trouble in translating the names of these animals.

pariyatu kūrṅkōṭṭatu āyiṉum yāṉai

verūm pulitāk kuṟin. (599)

(Huge bulk of elephant with pointed tusk all armed,

When tiger threatens shrinks away alarmed! [Pope])

(What availeth his size and his sharp tapering tusks? The heart of the elephant

Sinketh when he seeth the tiger preparing to spring. [Aiyar])

(Though large in size, the tusker fears,

To attack a tiger, when it nears. [Sreenivasan])

(Mere size is nothing: the huge elephant

yet quails before the tiger. [Iyengar])

(Huge and sharp-tusked though he be

An elephant fears a tiger. [Sundaram])

The select translators use either "elephant" which is of common gender or "tusker" which means the male elephant, the equivalents for the SL word *yāṉai.* And for the SL word *puli* too, all the select translators are able to render the English equivalent "tiger."

In the following couplet, Tiruvaḷḷuvar employs a simile of training and controlling a mad elephant with the help of another elephant, to explain the attitude of fulfilling a task by using another venture. He uses the phrase *naṉaikavuḷ yāṉai* to

bring out the fuming nature of the furious elephant when the temporal gland between the eyes and ears swell and discharge a viscous aromatic secretion over its cheeks as a sign of its sexual urge, which creates problem to the translators. In the adult male elephants, it is natural to "enter a state of increased testosterone known as musth. The main characteristic of a bull's musth is, a fluid secreted from the temporal gland that runs down the side of its face" (http://en.wikipedia.org/wiki/Elephant n.pag.). It was the time it needed to be controlled by another trained elephant. Also, the trained elephants are used to domesticate the wild elephants.

viṉaiyāl viṉaiyākkik kōṭal naṉaikavuḷ
yāṉaiyāl yāṉaiyāt taṟṟu. (678)

(By one thing done you reach a second work's accomplishment;
So furious elephant to snare its fellow brute is sent. [Pope])

(Men decoy one elephant by means of another: even so make one enterprise the means of achieving a second. [Aiyar])

(One act leads to other's accomplishment,
As a tame elephant to tame the wild is sent. [Sreenivasan])

(A tame elephant tames others: so too
action leads to more actions. [Iyengar])

(Let one action get another/ As an elephant an elephant. [Sundaram])

Among the select-translators, Pope uses the phrase "furious elephant" in his translation which is not the exact meaning or inter-lingual equivalent of *naṉaikavuḷ yāṉai* while the other select translators ignore the usage of the phrase *naṉaikavuḷ* in their translations. They use the word "elephant," the English

equivalent of *yāṉai* without any explanatory note or description. It may be due to the lack of inter-lingual equivalent or they may feel that it may not be needed to express the intended meaning of the couplet as the trained elephants are employed in training and domesticating the wild elephants. Though the usage of this phrase *naṉaikavuḷ yāṉai* in the SL text speaks of the arrogant nature of the mad elephant, the couplet as a whole does not give any importance to the phrase, and it may be the reason for the translators to ignore the use of the collocation *naṉaikavuḷ yāṉai.* But, as Tiruvaḷḷuvar uses such a collocation, the translators are expected to render an equivalent or another word which is close to the SL text which gives an idea of the characteristic of the mad elephant snared by another trained elephant and this may be expressed by using collocations such as “furious elephant”, “mad elephant”, “rogue elephant” or “arrogant elephant.” Though a foreign translator, Pope tries to bring out the characteristics of the *naṉaikavuḷ yāṉai* ‘mad elephant’ of the SL text into his translation by using the word “furious elephant.”

In the third couplet in the 77th chapter *paṭaimāṭci* ‘the excellence of the army,’ the author uses the names of the animals such as rat and cobra, where he compares rats and snakes with the armies of the ruler and of the enemy.

olittakkāl eṉṉām uvari elippakai

nākam uyirppak keṭum. (763)

(Though, like the sea, the angry mice send forth their battle cry;

What then? The dragon breathes upon them, and they die! [Pope])

(What though they roar even like the ocean? An army of rats will be

annihilated at a single whiff of the cobra’s breath. [Aiyar])

(Rats in conflict like the sea may roar;

A serpent breathes out and they are no more. [Sreenivasan])

(An army of howling rats can yet be

destroyed by a cobra's hiss. [Iyengar])

(The clamour of a sea of rats / Will be stilled by a cobra's hiss. [Sundaram])

The author's comparison of the enemies' army to the army of rats and one's own to that of cobra is exactly translated by all the select-translators. In Iyengar's translation alone, the simile of the army of rats and the roaring sea or ocean is missed and in all others' translations, the select translators handle the comparison like the author of the SLT but use different equivalents to *nākam*, yet succeed in bringing out the couplet into their English rendering without deviating from the SLT and its context. For the word *nākam*, we find three different equivalents like *dragon*, *cobra* and *serpent* in the English renderings of the select-translators. "A *dragon* is a legendary creature, typically with serpentine or reptilian traits that feature in the myths of many cultures. There are two distinct cultural traditions of dragons: the *European dragon*… and the *Chinese dragon* . . . ." (http://en.wikipedia.org/wiki/Dragon n.pag.) Though dragon has various cultural meanings and beliefs in different cultures, the word derived from Greek language means a huge snake or serpent according to European mythology. Being European by birth, Pope must be quite familiar with the European mythology and mythological characters, and so he might have used the word "dragon" for *nākam.* Sreenivasan uses *serpent* which means a huge snake which is another mythological symbol. Aiyar, Iyengar and Sundaram render the English equivalent *cobra*. Though all the three words are the equivalents to *nākam,* the word "cobra" seems to be the more appropriate one, as the word *nākam* is used in the war and army context in the

SLT. In this context, Thiruvalluvar exaggerates the army of the native kingdom to the "hissing of cobra" and the enemy's army to the "howling rats." So, in this couplet, translating the word *nākam* as "cobra" is more contextual than that of dragon or serpent and the translations of the word *nākam* by Aiyar, Iyengar and Sundaram seem to be closer to the SLT.

In the 78th chapter also, references to the elements of culture "fauna" (animals) like *yāṉai* 'elephant' and *kāṉa muyal* 'hare' are found. As seen earlier, translating the word *yāṉai* into English causes no difficulty to the translators as it is common everywhere. But, unlike *yāṉai,* translating the name of the animal *kāṉa muyal* creates confusion to the translators as it seems to be a collocation of *kāṉam* 'forest' and *muyal* 'rabbit' since there is no single name for it in the SL as that of the TL English.

kāṉa muyaleita ampiṉil yāṉai

piḻaitta vēl ēntal aritu. (772)

(Who aims at elephant, though dart should fail, has greater praise

Than he who woodland hare with winged arrow slays. [Pope])

(The javelin that is aimed at the tusker but misseth bringeth more glory than the arrow that is aimed at a hare and even hitteth. [Aiyar])

(The spear that missed an elephant, better to hold

Than a dart that kills a woodland hare, a hundredfold.[Sreenivasan])

(More glory your missing an elephant

than your dart hitting a hare. [Iyengar])

(Better the spear that missed an elephant

Than the arrow that killed a hare. [Sundaram])

Though the word “hare” alone is enough to express the meaning of the word *kāṉa muyal,* Pope and Sreenivasan use a collocation of “woodland hare,” and it may be for the reason that they wish to use the exact lexical equivalent as that of Tiruvaḷḷuvar’s *kāṉa muyal.* They might have thought that their translation of this couplet would become perfect, only if they use the exact equivalent of the compound noun used by the author of the SLT. In the SL, only a common word *muyal* is available for the wild ones (hare) as well as the domesticated ones (rabbit) and the users are expected to use their habitat along with the common name *muyal* unlike the TL English which has different words as “hare” and “rabbit” for them.

Tiruvaḷḷuvar uses two words *yāṉai* and *kaḷiṟu* for elephant in some of his couplets in the SLT without any collocation for the name of the animal. In the *Tamil Moli-Akarathi (Tamil-Tamil Dictionary*), we find the meaning of *yāṉai* as *yāṉai* ‘elephant’ and *kaḷiṟu* as *āṇ yāṉai* or *yāṉai* ‘male elephant or elephant.’ And the translators use the word “elephant” or “the tusker” in their English rendering which any foreign reader can understand without any confusion.

In the following couplet one of the names of the animal elephant *kaḷiṟu* ‘male elephant or elephant’ is used. The Tamil equivalent to *yāṉai* ‘elephant,’ which is mostly used for the male elephant, is used by the author of the SLT, which can either be translated as “elephant” or “the tusker.” And none of the select-translators finds any difficulty in translating the name.

kaivēl kaḷiṟṟoṭu pōkki varupavaṉ

meivēl paṟiyā nakum. (774)

(At elephant he hurls the dart in hand; for weapon pressed,

He laughs and plucks the javelin from his wounded breast. [Pope])

(The warrior hurled his spear at the elephant and was hurrying back to look for another: But he noticed the spear buried in his own body and smiled with joy as he plucked it out. [Aiyar])

(An elephant heads his lance, for weapon pressed
He laughs and plucks the spear from his breast. [Sreenivasan])

(He routs the tusker with his spear, pulls out
The one from his heart, and smiles. [Iyengar])

(The hero losing his spear hurled at an elephant
Is happy to find a substitute in one skewering him. [Sundaram])

Since the lexical equivalents to the name of the animal *yāṉai* is available in the TL English, the translators succeed in translating the name of the animal.

In the 814th couplet, the name of an animal *kallāmā* is used for untrained horse. It is a collocation of two words *kalla* which means uneducated or untrained one and *mā* which means animal in general and can be considered as horse according to the context of the couplet; and the collocation *kallāmā* means an untrained horse.

amarakat tāṟṟaṟukkuṅ kallāmā vaṉṉār
tamariṟ ṟaṉimai talai. (814)

(A steed untrained will leave you in the tug of war;
Than friends like that to dwell alone is better far. [Pope])

(There are men who are like unbroken horse which throweth down its rider on the battle- field and gallopeth away; it is far better to be lonely than to have such men for friends. [Aiyar])

(An untrained horse will leave you in the din of war

Than friends like that to him, alone is better far. [Sreenivasan])

(Better no friends than those wild men who, like

untamed horses, throw you down. [Iyengar]

(Better no friends than those who resemble

Horses unbroken on the battlefield. [Sundaram])

Pope translates the name of the animal *kallāmā* as “steed untrained” while Aiyar and Sundaram use the term “unbroken horse” which can be taken as an uninjured horse and not an untrained one. On the other hand, Pope, Sreenivasan and Iyengar use“untrained horse” and “untamed horses” in their English rendering. Aiyar’s and Sundaram’s translating the term *kallāmā* as “horses unbroken” may lead a reader to grasp the meaning as “steady horse” or “uninterrupted horse” and deviates from the contextual meaning. Though their meanings bring out the non-cooperative nature of the horse, it does not give the actual meaning of the SLT. They may be of the view that it would be easy for a foreign reader to grasp the teaching of the couplet with these substitutions.

Tiruvaḷḷuvar makes a comparison of *kavarimā* and honorable people’s nobility in his 969th couplet. Regarding the name of the animal *kavarimā,* it is quite interesting to find traditional beliefs in losing its hair. People believe that it is a kind of deer which dies even if it happens to lose a single hair from its body. Parimelazhakar’s interpretation of the couplet too refers to this belief and the select-translations are not faithful to his interpretation of the couplet and they rely on the scientific truth regarding its hair (312). Even today, there are some families who boast themselves by saying that they belong to the heredity or tradition of the

kavarimā. But the English equivalent for the animal is yak, which lives even in sub zero temperatures and protected from the cold climate with the help of its thick and long hair.

mayir nīppiṉ vāḻāk kavarimā vaṉṉā

ruyirnīppar māṉam variṉ. (969)

(Like the wild ox that, of its tuft bereft, will pine away,

Are those who, of their honour shorn, will quit the light of day. [Pope])

(The kavarima giveth up its life when it loseth its wool: there are men who are as sensitive, and they put an end to their lives when they cannot save their honour. [Aiyar])

(Loss of hair the yak will not survive,

Such men, their honour shorn, won't be alive. [Sreenivasan])

(The yak dies losing its wool; so do men

of honour, when it's at stake. [Iyengar])

(Like the yak that dies for its hair / Some die for their honour. [Sundaram])

Pope substitutes "wild ox" for *kavarimā* and Aiyar transliterates its Tamil name into the TL English, while the rest of the select translators use the name "yak" which is accepted as the English equivalent to the word *kavarimā*. Though everyone follows the interpretation of the *Tirukkuṟaḷ* by Parimelazhagar, they do not render the meaning according to his interpretation. His interpretation says that the *kavarimā* dies even if it happens to lose a single hair from its body (312). But, this interpretation cannot be considered as the sole one because, though the word *mayir* 'hair' is in singular, it can be considered as plural too as it is an uncountable noun; and Tiruvaḷḷuvar never says in this couplet that it dies if it loses a hair. So, it

can also be considered that the animal whose habitation is the cool places in which it cannot survive if it loses its hair, and all the select translators render the English version of this couplet based on the SLT and justify their translations. Tiruvaḷḷuvar may have written this in this sense as it is impossible for the yak to survive without hair so as to live for those who happen to lose their honour.

The 1066th couplet has the name of an animal *ā* 'cow' but is translated exactly as that of the SLT as the animal is quite familiar all over the world and finding equivalent word may not be a problem to the translators.

āvir̲ku nīren r̲irappin̲um nāvir̲

kiravin̲ iḷivanta til. (1066)

All the select-translators use the lexical equivalent of the name of the animal *ā* 'cow' in their English rendering of the couplets and fulfill their translations successfully.

In the 1087th couplet, Tiruvaḷḷuvar compares the clothing which covers the breasts of the woman to the decorated ornamental face cover of a mad elephant. A mad or furious elephant cannot be expected to keep its decorated face cover promptly as of nice clothing which slips off from the breasts of a woman because of its firm structure. Translating such cultural elements of dressing creates problems to the translators in selecting equivalents words from the TL.

kadāk kaḷir̲r̲in̲mēl kaṭpaṭām mātar

paṭā mulaimēl tukil. (1087)

(As veil o'er angry eyes/ Of raging elephant that lies,

The silken cincture's folds invest/ This maiden's panting breast. [Pope])

(The vestment that covereth the beauteous breasts of this fair one are

even as the eye- cover on the eyes of the infuriate elephant. [Aiyar])

(The robe that on her panting bosom lies,

Is like the veil o'er rutting elephant's eyes. [Sreenivasan])

(The silk o'er her panting breasts – like what veils

an elephant's frenzied eyes! [Iyengar])

(Like the face cover on a wild elephant

Is the cloth on her swelling breast! [Sundaram])

In the SLT, the word *kaṭpaṭām* which means "eye-cover" in general but "face-cover" in this context is used instead of the word *mukapaṭām* to mention the face cover of the elephant. According to Parimelazhakar's interpretation, the word *kaṭpaṭām* is used in this couplet since the couplet expresses the nature of the modest woman, who covers or hides her face using their clothe (351). But all the select-translators translate the term *kaṭpaṭām* as the eye-cover which is not usually used to for elephants like horses whether they are in normal mood or furious, and it is the face-cover (*mukapaṭām*) which is used to decorate the face of the elephant though it is furious by nature. What the author of the SLT intends to say is that a furious elephant does not kill the one who decorates it with a face-cover; so is to maintain the nice clothe covering the woman's inflexible breasts without failing to do its function. For the word *tukil* too, we find different synonyms or substitutions in the translations of the select-translators. Pope uses "silken cincture's folds;" Aiyar uses the word "vestment;" Sreenivasan uses the word "robe;" Iyengar too uses the word "silk;" while Sundaram uses the word "cloth." For a simple word *tukil*, we get such various meanings. But, while we go through the translations of the select translators, we intend to find which type of cloth was used by the women

of the ancient Tamil country. *Tukil* is a common word used for cloth, but when it is used as a dress or covering used to cover the breasts of a woman, it is used along with the word “modesty” which is an inseparable characteristic of women. But, none of the select translators ever uses the word “modesty” or any other equivalent terms in their English rendering; and it is not possible to get the actual cultural meaning by going through them.

In ancient Tamil country and in *caṅkam* literature, the beauty of the women are compared to the objects of flora, fauna, celestial objects and even with the deities of those days. The modest look and polished manners of a woman are compared even today to the doe; and the poets are no exception to make such comparisons in their works. In the 1085 and1089th couplets, Tiruvaḷḷuvar employs a rare comparison of the very look of the woman in love to the meek look of the fawn.

piṇaiyēr maṭanōkkum nāṇu muṭaiyāṭ

kaṇiyevaṉō vētila tantu. (1089)

(Like tender fawn’s her eye; / Clothed on is she with modesty;

What added beauty can be lent/ By alien ornament? [Pope])

(To what end are these trinkets that merely mar her beauty, when she hath the guileless look of the fawn and modesty as her especial ornaments. [Aiyar])

(Like a fawn’s shy glance she is clothed in modesty;

What other added ornament needs she? [Sreenivasan])

(Fawn-like her eyes, she’s clothed in modesty;

can jewels make her fairer? [Iyengar])

(What need of outward jewels has she

Deer-eyed, and decked with modesty? [Sundaram])

In the above translations, *piṇaiyēr* is translated as "fawn" or "deer" by the translators. But what the author of the SLT means by the term *piṇaiyēr maṭanōkku* is the scared and anxious look of the female fallow deer, known as doe in English. Through their translations, Pope, Iyengar and Sundaram bring out the sense that the eyes of the beauty are like those of the fawn's or deer's, while on the other hand, Aiyar and Sreenivasan translate the term *piṇaiyēr maṭanōkkum* as "the guileless look of the fawn" and "fawn's shy glance" in their English renderings as that of the SLT. Actually, it is not the eye which is compared to the doe's eye but the hesitant or fearful look of the doe which is compared to the shy and modest look of the maiden. As each translation is a different work of art and transcreation by the translator, each translation has to be accepted as it is rendered by the translator.

4.2.3. Fish and Beauty

In the couplets of the *Tirukkuṟaḷ*, Tiruvaḷḷuvar uses the common noun "fish" and proper noun *kayal* which is a variety of fish named carp known for its beautiful dark eyes. In the following couplet, Tiruvaḷḷuvar compares the beautiful eyes of the woman in love, which become dark due to sleeplessness, to a fish *kayal* (a carp variety fish) which is famous for its colour, beauty and shape; and widely compared to the beauty of the woman's eyes in Tamil literature.

kayaluṇkaṇ yāṉirappat tuñciṟ kalantārkku

uyaluṇmai caṟṟuvēṉ maṉ. (1212)

(If my dark, carp-like eye will close in sleep, as I implore,

The tale of my long suffering life I'll tell my loved one o'er. [Pope])

(If only I could persuade my eyes to sleep, I would fly to my beloved in my dream, and tell him the story of how I manage yet to hold on to life. [Aiyar])

(At my bidding, if my slanting eyes will close,
My sufferings, to my love will I disclose, [Sreenivasan])

(Could I sleep at will, I would in dream fly
to my love and tell my woes. [Iyengar])

(If my eyes would only close I'll tell my lord
My being's secret at length. [Sundaram])

Pope translates *kayaluṇkaṇ* as "carp-like eye"; while Aiyar, Sreenivasan, Iyengar and Sundaram drop the collocation of *kayal* with "eye" in their translations. Though carp is not the exact equivalent to *kayal* and it is the common name for many varieties of fresh water fishes, there is no other substitute except that of carp that can be used in this context. That may be the reason for Pope to use "carp- like eye." But the translators except Pope leave out the name of the fish *kayal* and the author's comparison of it with that of a lovelorn maiden's eye which became dark due to sleepless nights she spent longing to see her lover. At the same time, it is to be considered that a foreign reader may not become aware of the comparison handled in the SL text or even the culture of comparing the beauty of a woman's eye to that of the *kayal* fish and the possibility of losing the real charm and beauty of the SL text in its English rendering if it is ignored. So, there is a need to offer the name of the fish along with explanatory notes on the part of the translators along with the translation, to retain the real charm of the SL couplet.

The select translators follow various methods like transliterating the cultural terms and culture bound words into the TL along with and without describing it or

substituting another word or phrase from the TL which is closer to the word of the SLT to justify their translations. Sometimes, they even ignore the words with the intention that it may not be necessary to render the content and the teaching of the SLT into the TLT. Based on the methods of translating the culture-bound words or cultural terms, the select-translators transliterate the SL term into the TL, and offer "descriptive or self-explanatory translation" (Ordurari 5). Ivir is of the opinion that, "substitution is a procedure that is available to the translator in cases in which the two cultures display a partial overlap rather than a clear-cut presence vs. absence of a particular element of culture" (41). And the select translators succeed in following this method of substituting a word from the TL for the culture-bound word in the SL in their translation. Also, no translator ever translates a literary work for the readers who are well versed in the SL.

The next chapter is a linguistic study of the nominal items which create problems to the translators. As mentioned in the introduction (p 32.), a translator must be well versed in both the SL and the TL, their grammar, diction, structure; and their "linguistic diversities" and "the subject of translation" (Patil 13). It is the duty of the translator to use the right meaning of the SLT "to avoid the loss of sensibility" while translating a literary work of art (13). While translating the nominal items used in the SLT, finding equivalents in the form of single-word is not possible for all the words in the TL like that of the SL. The next chapter deals with the problems of the translators in finding equivalents; and adding or deleting some words or substituting some phrases or clauses for such nominal items in the TLT in order to make their TL rendering close to the SLT and to justify their translation.

5.0. Grammatical Categories

Catford states that "Translation is an operation performed on languages;" and "language is a type of patterned behavior," which reflects the social and cultural aspects of the human race (1). As the study of language is linguistics, and the chapter is on the study of the linguistic problems in translating the text from its SL (Tamil) into the TL (English), a detailed study of the linguistics of both the languages is a need. As seen in the introduction, the grammatical or lexical form is more important than the phonology or graphology of a language in linguistics. Basnette is of the opinion that "linguistic untranslatability is due to differences in the SL and the TL, whereas cultural untranslatability is due to the absence in the TL culture of a relevant situational feature for the SL text" (32). So, to deal with the linguistic problems, one ought to deal with the differences in grammatical forms of the SL and the TL, which are more important than anything in a linguistic study.

In the SL (Tamil), its grammar is categorized into five divisions as *eḻuttilakkaṇam* 'grammar of alphabet,' *collilakkaṇam* 'grammar of word,' *poruḷilakkaṇam* 'grammar of content,' *yāppilakkaṇam* 'grammar of structure,' and *aṇiyilakkaṇam* 'grammar of beauty' (http://en.wikipedia.org/wiki/Tamil_grammar n. pag.). In the TL English too, "a hierarchy of five units" is recognized as sentence, clause, group (phrase), word and morpheme. Though both the SL and the TL grammar are of five units, they differ from each other. From the alphabet of the SL to the sentence of the SL, the SL Tamil differs from the TL English from phoneme to sentence.

Whatever be the lexical forms of the SLT, it is not easy for a translator to transfer the SLT into the TLT owing to the difference between the SL and the TL.

Nida points out the troubles in translating the stylistic features of an SLT into the TL while translating a literary work of art. In his own words:

> It is quite impossible to represent some of the subtleties of the original, e.g., plays on words (such as the meanings of certain…names), acrostic poems (i.e. poems in which successive lines or groups of lines begin with successive letters of the alphabet), rhythmic units (e.g. phrases and lines of poetry). In many instances, one can indicate something about these stylistic peculiarities of the original by means of marginal notes, which will assist the reader to understand why the text reads as it does. This is particularly essential in the case of plays on words, where the meaning of the passage so often depends upon knowing the double meaning or the allusion. (14)

This chapter is devoted to a detailed study of the difficulties of the translators in translating some words especially nouns of various kinds from the couplets of the *Tirukkuṟaḷ* into English. The titles of all the chapters of the *Tirukkuṟaḷ* are in one or the other form of the noun in the SL. Translating the nouns which have equivalents in the TL will not create any problem to the translators. But the divisions of noun in the SL Tamil differ from the divisions of nouns in the TL English. In Tamil, there is a kind of noun called *kāraṇappeyar* 'noun of reason' which can be considered as the noun that expresses reason, for which an equivalent noun cannot be found in the TL. The importance should be given to the change of form and not the equivalent while a translator deals with the linguistic problems in translation.

5.1. Nominal Words

From Nida and Taber's point of view, it is not easy to translate the stylistic

subtleties of the SLT such as the meanings of certain Old Testament names. This may suit to all the names to be translated from their SL into the TL. Translating the *kāraṇappeyar* 'noun of reason,' which is the noun that expresses reason and the nouns with multi-meanings create problems to the translators, as they are mostly found in the form of compound noun in the TL. Also, they are to be considered as words basically, which need to get corresponding words from the TL according to its SLT context. Nida states:

> Since words cover the areas of meaning and are not mere points of meaning, and since in different languages the semantic areas of corresponding words are not identical, it is inevitable that the choice of the right word in the receptor to translate a word in the source-language text depends more on the context than upon a fixed system of verbal consistency, *i.e.*, always translating one word in the source language by corresponding word in the receptor language. (15)

5.2. Nouns of Reason

Tiruvaḷḷuvar uses various nouns which express reason from the titles of the books and chapters of the *Tirukkuṟaḷ* to the words of the couplets. And it is not possible to consider each and every noun of this kind used in the *Tirukkuṟaḷ*. So, nouns like *aintavittāṉ* 'one who burns the desires of one's own five senses,' *virinīr* 'wide ocean,' *neṭuṅkaṭal* 'long ocean,' *nīttār* and *tuṟantār* 'the ascetics or those who renounced all,' *mūvar* 'the three kinds of people,' *antaṇaṉ* 'the great,' *maṉṉuyir* 'living beings or human beings,' *pacumpul* 'green grass,' *oṟuttār* 'those who punish,' *poṟuttār* 'those who forgive,' *naṭuvunilaimai* 'the state of being just,' *mācilaṉ* 'one who is free from sin,' *aṭakkam* 'controlling one's senses,' *amarar*

‘the heavenly beings,’ *kaṇṇōṭṭam* ‘observation,’ *kārikai* ‘beauty,’ *alaku* ‘paddy sheaf,’ and *araṅku* ‘playing court’ are taken for study on how the select translators use the right word from the TL and how they manage to translate the words for which the corresponding word is not available and those lack the equivalents in the TL.

5.2.1. *Nīttār* and *tuṟantār* ‘the ascetics or those who renounced all’

Translating the nouns which express reason *nīttār* and *tuṟantār* ‘the ascetics or those who renounced all’ create problems to the translators in translating the title of the third chapter and the 21, 22nd and in some other couplets due to lack of equivalent words in the TL English. It is said in the Wikipedia that Tiruvaḷḷuvar means the ascetics, the dead, and the honest by the noun *nīttār* (1). But in this context, the noun *nīttār* means the ascetics. The word *nīttār* from the title of this chapter is translated as “ascetics” by Pope, Sreenivasan and Sundaram; as “those who have renounced the world” by Aiyar; and “renunciants” by Iyengar which are close to the contextual meaning. And the same word *nīttār* in the 21st couplet and *tuṟantār* in the 22nd couplet are used in the same meaning but they are not translated as that of the title by all the select translators.

oḻukkattu nīttār perumai

viḻuppattu vēṇṭum paṉuvaṟ ṟuṇivu. (21)

(The settled rule of every code requires, as highest good,

Their greatness who, renouncing all, true to their rule have stood. [Pope])

(Behold the men who have renounced sense-enjoyments and live a life of discipline: the scriptures exalt their glory above every other good. [Aiyar])

(All codes of conduct have announced,

The fame of those who've world renounced. [Sreenivasan])

(The soul of all literature is the life / of renunciants sublime. [Iyengar])

(All codes extol the excellence / Of disciplined self-denial. [Sundaram])

tuṟantār perumai tuṇaikkūṟiṉ vaiyat

tiṟantārai yeṇṇikkoṇ ṭaṟṟu. (22)

(As counting those that from the earth have passed away,

'Tis vain attempt the might of holy men to say. [Pope])

(Thou canst not measure the greatness of the men of renunciation:

thou canst as well count the number of the dead. [Aiyar])

(The fame of sages, to recount,

Is harder than the dead, to count. [Sreenivasan])

(Measure the worth of the renunciants?

as well count the dead on earth! [Iyengar])

(To recount an ascetic's greatness

Is to number the world's dead. [Sundaram])

Pope substitutes the phrase "who renouncing all;" Aiyar uses the clause "who have renounced sense enjoyments;" Sreenivasan uses the clause "who have world renounced;" Iyengar uses the phrase "renunciants sublime;" while Sundaram uses the term "self-denial" for the noun *nīttār*.

For the noun *tuṟantār* also, they must have used the same phrase or clause as it means the same in its context. But Pope translates it as "holy men;" Sreenivasan uses the term "sages;" Sundaram uses the word "ascetics;" while Aiyar and Iyengar stick on to their usage substituted for the noun *nīttār.* The same word *tuṟantār* found in the 42nd couplet is again translated differently by the select

translators. To translate the word *tuṟantār,* Pope uses the word "anchorites" which is of Greek origin (<http://en.wikipedia.org/wiki/Anchorite>.n.pag.); Aiyar substitutes the word *pitris* which is a Sanskrit word; Sreenivasan uses the word "forsaken"; Iyengar uses "the recluse"; and Sundaram uses "ascetics." As the five select translators use five different words for the word *tuṟantār*, it leads to discussion. "Anchorites" denotes someone who, for religious reasons, withdraws from secular society so as to be able to lead an intensely prayer-oriented, ascetic, and - circumstances permitting - Eucharist-focused life. The anchoritic life is one of the earliest forms of Christian monastic living; *pitris* are the spirits of the departed ancestors as per Vedic faith. They are often remembered annually. It is a Hindu's duty to his ancestors to beget at least one son, so that he may continue to make offerings to the *pitris* (http://en.wikipedia.org/wiki/Pitrs n.pag.).Though the substitutes used for the word *tuṟantār* in different couplets are near or close in meaning and contexts, the SL word *tuṟantār* is used with the same meaning in all the contexts and couplets considered so far. And it would be of easier to the readers of the translated version of a particular translator, if he or she substituted the same word in all the couplets with the same contextual meaning.

5.2.2. *Oṟuttār* 'those who punish' and *poṟuttār* 'those who forgive'

In the 16th chapter, the nouns *oṟuttār* 'those who punish' and *poṟuttār* 'those who forgive' which come under a kind of noun *kāraṇappeyar* 'noun of reason' in the SL Tamil are used in two couplets. While translating these nouns into the TL English, it is quite impossible to find such an equivalent noun, since no kind of such noun is grammatically found in the TL. So, Pope translates *oṟuttār* as "who wreak their wrath;" and Aiyar translates *oṟuttār* in the 155th couplet as "men who

retaliate an injury and substitutes a noun “revenge.” Sreenivasan translates the noun as “the angry” and the “temper lost;” Iyengar translates as “the vengeful” and “revenge” and Sundaram as “avenger”.

Pope translates *poṟuttār* as “who patiently forbear” and “who bear,” Aiyar as “who forgive their enemy” and “who forgiveth,” Sreenivasan as “those who forbear” and forbearance,” Iyengar as “sufferance” and “forbearance,” and Sundaram as “forgiver.” Aiyar and Iyengar substitute the noun “revenge” which denotes an action and not the actor like the SL noun *oṟuttār* in the 156th couplet. While translating personal nouns from its SL into the TL, the unavailability of their equivalent nouns in the TL results in substituting another noun without bothering whether it is a personal or impersonal one. But even finding such a noun will be difficult for a translator due to cultural and linguistic differences in the SL and the TL. Anyhow, as there are no equivalent nouns for such SL nouns in the TL, the translators substitute a phrase or clause which describes or explains the contextual meanings to render the English translation of these couplets.

5.2.3. *Kollāṉ* ‘one who does not kill’

In the 260th couplet, another noun of reason *kollāṉ* (one does not kill) is used by Tiruvaḷḷuvar. As this is a personal noun that expresses reason, it is quite impossible to find an equivalent in the TL. So, it creates problems to the translators in translating the particular couplet with this noun.

> *kollāṉ pulālai maṟuttāṉaik kaikūppi*
>
> *yellā vuyirun toḻum.* (260)
>
> (Who slays nought,- flesh rejects,- his foot before
>
> All living things with clasped hands adore. [Pope])

(Behold the man who killeth not and abstaineth from flesh-meat:all the world joineth hands to do him reverence.[Aiyar])

(Who will not kill and rejects meat,

all living things pray at his feet. [Sreenivasan])

(All life offers obeisance to one who

neither kills nor feeds on flesh. [Iyengar])

(All living things will fold their hands and bow

To one who refuses meat. [Sundaram])

Pope translates the noun *kollāṉ* as "who slays nought," Aiyar translates as "the man who killeth not," Sreenivasan as "who will not kill," Iyengar as "who neither kills" but Sundaram ignores the noun in his English translation. Instead of a single noun, either noun phrase or noun clause is used by the select translators except Sundaram. Sundaram's translated version of the couplet too brings out the intended meaning of the couplet of the SLT but he deletes the noun *kollāṉ* while translating the couplet. Since no equivalent noun is found in the TL English, the translators are free to use a phrase or clause in the TL which describes the noun of the SLT. Sundaram might have thought that it would not be necessary to translate or use the noun in the English rendering of this couplet and ignored the noun *kollāṉ* in his translation. But ignoring a word, especially the opening word of a couplet is not at all a justification for the translation.

5.2.4. *Kallāmai* 'not being educated'

Translating the title of the 41st chapter *kallāmai* 'not being educated' causes confusion to the translators due to lack of equivalent word in the TL. Pope, Sreenivasan, Iyengar and Sundaram substitute the word "Ignorance" for *kallāmai*

while Aiyar translates it as “The Neglecting of Instruction.” The SL Tamil equivalent for “Ignorance” is *aṟiyāmai* ‘ignorance’ and not *kallāmai* ‘not being educated.’ “The state of being ignorant” and “not being educated” are in no way alike. The reason for all the select translators except Aiyar using this term must be lack of equivalent noun in the TL. Aiyar uses a noun phrase “the neglecting of instruction” for the noun *kallāmai,* which gives the meaning of what is given in the title of the chapter in the SLT.

But finding a noun equivalent to the SL noun in the TL is not likely owing to cultural and linguistic differences. So, in order to avoid addition of words in translating a noun, all the select translators except Aiyar go for substitution and select a noun which is closer to the SL noun though not the equivalent. Aiyar translates the noun into noun phrase and succeeds in rendering the title in the TL English which offers the contextual or textual meaning of the title.

5.2.5. *Kallār* ‘one who is uneducated’

In the 570th couplet, the noun *kallār* ‘one who is not educated’ is used. While translating such nouns which express reasons, it creates problem to the translators because of the unavailability of equivalent nouns in the TL English.

> *kallārp piṇikkuṅ kaṭuṅkō latuvalla*
>
> *tillai nilakkup poṟai.* (570)

All the select translators translate the noun *kallār* as “fools” which is not at all the equivalent noun for the SL noun. The uneducated and the fools cannot become one and the same. As all the select translators use the noun “fool” for *kallār,* they deviate from the SLT. Instead of translating this couplet, the select translators transcreate the couplet in English by using substitute of their own choice. But, the

problem is that none of the famous interpreters of the *Tirukkuṟaḷ* like Parimelazhagar and Reddiyar gives such a meaning to this word in their interpretations.

As “each language has a distinctive way of segmenting its experience by means of words . . . they are not the only formal features involved in formal consistency.” In formal correspondence, it is expected to translate “nouns by nouns and verbs by verbs” (Nida & Taber 21-22). But, regarding the SL Tamil and the TL English, it is not possible to translate all the nouns into nouns due to lack of equivalents and cultural and linguistic difference.

5.3. Compound Nouns

Though there is no noun as compound noun in the SL Tamil grammar, there is no other way except considering the nouns which are the combinations of two nouns or a noun with another part of speech as compound nouns. Translating such compound nouns from the SLT into the TL creates problems to the translators due to lack of equivalents and difference in the form of the TL. The compound nouns *poṟivāyil* ‘the gate of five senses,’ *aintavittāṉ* ‘one who kills the desires of one’s own five senses,’ *virinīr* ‘wide ocean,’ and *neṭuṅkaṭal* ‘endless ocean,’, *ilvāḻkkai* ‘Family Life,’ *mācilaṉ* ‘one who is free from sin,’ *mācaṟṟār* ‘one who is free from sin’ and *maṉṉuyir* ‘soul or living beings’ are taken for study. The term *poṟivāyil* too creates problem to the translators since it is a compound noun, a combination of two nouns *poṟi* which means the five senses (an adjective of number and a noun) and *vāyil* which means the path or gate to one’s senses. In the TL English, such a formation cannot be found. So, the translators have substituted a clause with description of the term in their translations and justify their translations.

5.3.1. *Po̱rivāyil* 'the gate of five senses'

Tiruvaḷḷuvar uses the compound noun *po̱rivāyil* 'the gate of five senses' in his 6th couplet. It is the combination of two nouns *po̱ri* which means the five senses of man in this context and *vāyil* which means the entrance or gate.

po̱rivāyil aintavittā̱ṉ poytī ro̱ḻukka

ne̱ri ni̱ṉ̱rār nīṭu vāḻvār. (6)

(Long live they blest, who've stood in path from falsehood freed;

His, 'Who quenched lusts that from the sense-gates five proceed.' [Pope])

(Behold the men who follow the righteous ways of Him who burned away the desires of the five senses; their days will be many upon earth. [Aiyar])

(Eternal life for those who trod,

The path of five senses mastered God. [Sreenivasan])

(Prosper in His righteous path, annulling

the sprout of the five gateways. [Iyengar])

(Eternal life is theirs whose path

Is his who conquered the five senses. [Sundaram])

Pope translates *po̱rivāyil* as "the sense-gates," and Sreenivasan translates the term as "the path of five senses" and Iyengar translates as "the five gateways" with the note that the gateway is the senses. Pope, Sreenivasan and Iyengar give importance to the word *po̱rivāyil* in their translations even though they use different synonyms in their renderings, while Aiyar ignores the second word of the compound noun *vāyil* and Sundaram divides the compound noun and alters the structure of the couplet in his English rendering.

5.3.2. *Aintavittāṉ* ‘one who kills the desires of one’s own five senses’

Tiruvaḷḷuvar uses the noun *aintavittāṉ* ‘one who kills the desires of one’s five senses’ which is a *kāraṇappeyar* ‘noun of reason’ in the SL and compound noun in the TL in his 6th and 25th couplets. The noun *aintavittāṉ* is a combination of the two words *aintu* and *avittāṉ* in which *aintu* means the five senses of one and *avittāṉ* means one who kills; and here the noun means the person who kills the desires of his five senses such as touch, taste, sight, smell and hearing. But while translating the term *aintavittāṉ* into the TL, the translators were not able to find equivalents as there is no such noun in the TL English. When the same noun is thought in the TL, it is a compound noun with the combination of a noun *avittāṉ* ‘one who kills’ with adjectives of number *aintu* ‘five’ and reason (who kills). So, it is quite impossible to find an equivalent noun for *aintavittāṉ* with the combination of a noun and adjectives of number and reason.

aintavittāṉ āṟṟa lakal vicumpu ṉārkōmāṉ
intiraṉē cāluṅ kari. (25)

(Their might who have destroyed ‘the five,’ shall soothly tell
Indra, the lord of those in heaven’s wide realms that dwell. [Pope])

(Dost thou desire to know the power of the saint who hath quenched the cravings of his five senses? Look on the King of the Gods, Indra: his one example is enough. [Aiyar])

(Indra, the heavenly lord, can bear witness,
To the five conquered’s great prowess. [Srinivasan])

(Indra, heaven’s lord, himself extols one
who has tamed his five senses. [Iyengar])

(To his strength who rules his five senses

Indra, the sky-king, bears witness. [Sundaram])

As the two nouns *poṟivāyil* 'entrance of five senses' and *aintavittāṉ* 'one who destroys the desires of five senses' are used together in the couplet, the translators too prefer to translate the terms together. For example, Pope translates *poṟivāyil aintavittāṉ* of the 6th couplet as "Who quenched lusts that from the sense-gates five proceed" in which he renders the translation of the word *poṟivāyil* too; and translates the 25th couplet as "who have destroyed the five" and leaves the result up to the readers' imagination of "the five." Though the term *aintavittāṉ* in the two couplets means the same, Pope offers two meanings such as "who quenched lusts" and "who have destroyed the five" (senses) which insist the intended meanings of the couplets but in no way equal or the same. Because, quenching gives a sort of satisfaction while destroying is extremely different from quenching.

Aiyar translates the term *aintavittāṉ* of the 6th couplet as "he who burned away the desires of the five senses" and the 25th couplet as "he who hath quenched the cravings of his five senses." Aiyar uses two different meanings for the same word *aintavittaāṉ* of which, the meaning rendered in the 6th couplet seems to be more appropriate than that of the 25th couplet, because the contextual meaning of the word *aintavittāṉ* in this couplet is "destroying" and not "quenching" (Reddiyar 2, 6). Sreenivasan translates the term *poṟivāyil aintavittāṉ* together as "who trod the path of five senses" in the 6th couplet and the word *aintavittāṉ* of the 25th couplet as "To the five conquered's great prowess"; treading and conquering are not the same and do not mean the same. She may think that conquering the five senses is in no way different to that of treading them. Iyengar translates the word *poṟivāyil*

aintavittāṉ of the 6th couplet as “annulling the sprout of the five gateways” with the note that the gateway is the senses; and translates the term *aintavittāṉ* of the 25th couplet as “who has tamed his five senses.” Here, though the word “annulling” differs from “taming,” it seems to be more appropriate, as it means “destroying” and renders the actual contextual meaning. Sundaram translates the term as “who conquered five senses” in the 6th couplet and as “who rules his five senses” in the 25th couplet where “conquering” and “ruling” are not the same and none of these means the contextual meaning of the text, yet it is understood that, after conquering the five senses, it is possible to anyone to gain the power to rule them by all means.

Though the translators use different synonyms in their translations, the content of the particular couplet is clearly rendered in the TL. Through the word *aintavittāṉ*, Tiruvaḷḷuvar intends to teach the importance of having the godly power to overrule one’s own senses. But he hints the example of a Hindu legend of lord Intira being cursed by sage Gautama for not having control over his (Intira) own senses and seducing his (Gautama) wife *Akalya*. What Tiruvaḷḷuvar wishes to teach humanity is that one who does not have control over one’s own five senses such as “taste, light, touch, sound and smell” will suffer even if he is the god of gods. Pope in the 25th couplet and Iyengar in the 6th couplet render the term as that of the SLT and ignore the intended meaning of the five (senses). In the 25th couplet, the name of the lord Intira, who is considered to be the god of the gods in Hindu mythology, is transliterated by almost all the select translators in their English renderings; and they succeed in doing justice to the SLT. For the readers and learners, foot notes or explanatory notes may be needed to understand the legend of Lord Intira. Even if some reference is given along with the rendered version of the couplets by Pope,

Sreenivasan and Sundaram, detailed explanatory notes on the legend are needed along with the transliterated names.

5.3.3. *Virinīr* ‘wide ocean’ and *neṭuṅkaṭal* ‘endless ocean’

The nouns *virinīr* ‘wide ocean’ and *neṭuṅkaṭal* ‘endless ocean’ found in the 13th and the 17th couplets are combination of two words each. The word *virinīr* is the combination of the prefix *viri* which means “wide” and *nīr* which means “water” and in this context it means “ocean or sea.” The word *neṭuṅkaṭal* is the combination of *neṭum* ‘long’ and *kaṭal* ‘sea or ocean.’ Though they are compound nouns, they express reason and hence they are taken under this sub-title. Owing to the wide and endless appearance of the sea or ocean, the nouns (*kāraṇappeyar*) *virinīr* and *neṭuṅkaṭal* are used by the author. *virinīr* is translated as “vast ocean” by Pope and “wide sea” by Sundaram. Aiyar and Iyengar omit the prefix *viri* which means “wide” and use the noun “ocean” alone in their translations. Sreenivasan, on the other hand, omits the whole *kāraṇappeyar* ‘noun of reason’ *virinīr* in her translation.

As the noun *virinīr* ‘wide ocean’ is used along with another noun *viyaṉulakam* ‘wide world’ as *virinīr viyaṉulakam* which means “the wide world which is encircled by the vast ocean,” Sreenivasan’s translation of the term *viyaṉulakam* into “vast domain” enfolds the oceans within. The noun *neṭuṅkaṭal* is translated as ‘wide ocean,’ ‘wide sea’ and ‘mighty ocean’ by the select translators. The equivalent word for the prefix *viri* (wide) and *neṭum* (long) are not used in the translations in the TL since such expressions are not familiar or in use to express the vast endless ocean or sea.

5.3.4. *Ilvā̲lkkai* ‘Family Life’

Translating the title of the fifth chapter *ilvā̲lkkai* ‘Family Life’ creates problem to the translators as the title is a compound which combines two nouns *il* which means “house” in this context and *vā̲lkkai* which means “life.” While translating the title the select translators use various terms which are close to the SL term such as “Domestic Life,” “The Life of the Householder,” “Family Life,” “The Good Householder” and “The Householder.” The word “householder” means the holder or tenant of a house and translating the word *ilvā̲lkkai* as “the householder” or “life of a householder” cannot bring the contextual meaning of the SLT. But, there is no compound noun available for the SL compound noun *ilvā̲lkkai* in the TL and that may be the reason for the select translators to substitute such terms to render the TLT.

5.3.5. *Mācila̲n* ‘one who is free from sin’

Another noun *mācila̲n* ‘one who is free from sin’ in the 34th couplet and its plural form *mācar̲r̲ār* ‘one who is free from sin’ in the 106th couplet which are the combinations two nouns *mācu* ‘sin’ and *ila̲n* or *ar̲r̲ār* ‘who does not possess’ create problems in translating the couplets into the TL English.

ma̲nattukkaṇ mācila n̲ātal; a̲naittar̲a

n̲ākula nīra pir̲a. (34)

(Spotless be thou in mind! This only merits virtue’s name;

All else, mere pomp of idle sound, no real worth can claim. [Pope])

(Be pure in heart: all righteousness is contained in this one commandment: all other things are nought but empty display. [Aiyar])

(Be pure in mind, it’s virtue’s claim;

All else is only vain acclaim. [Sreenivasan])

(Virtue is the reign of a stainless mind;

all else mere sound and shadow. [Iyengar])

(A spotless mind is virtue's sum. / All else is empty noise. [Sundaram])

Pope translates *mācilaṉ* into "spotless be thou" and *mācaṟṟār* as "stainless soul;" Aiyar as "be pure" and "holy ones;" Sreenivasan as "be pure" and "pure men;" Iyengar as "a stainless mind" and "good men" and Sundaram as "a spotless mind" and "the pure." The nouns used in the SL couplets are in the negative sense. Pope uses the terms in the negative sense and succeeds in offering the translation to these couplets, but he adds the II Person "thou" in the 34th couplet which is not found in the SLT. Aiyar and Sreenivasan use the terms with positive sense in his translated version and deviate from the SLT. Iyengar and Sundaram use two different terms in the positive and the negative sense in the two contexts which ought to be of the same and in the negative sense and not in the positive sense. The usage of the words or the terms in negative sense fails to offer justice to the translated versions.

5.3.6. *maṉṉuyir* 'soul or living beings'

Translating the word *maṉṉuyir* which means "soul" in general and "living beings" in the 68th and the 244th couplets of the *Tirukkuṟaḷ* create problem to the translators in translating them into the TL.

tammiṟṟam makka ḷaṟivuṭaimai mānilattu

maṉṉuyirk kellā miṉitu. (68)

(Their children's wisdom greater than their own confessed,

Through the wide world is sweet to every human breast. [Pope])

(It is a joy to every man to find himself eclipsed in intelligence

by his children. [Aiyar])

(More than the parents, all men prize,

The children who are very wise. [Sreenivasan])

(That their children are more learned than they

pleases fathers everywhere. [Iyengar])

(A wise son gives joy not only to his father / But all the world.

[Sundaram])

maṉṉuyi rōmpi yaruḷ āḷvāṟ killeṉpa

taṉṉuyi rañcum viṉai. (244)

(Who for undying souls of men provides with gracious zeal,

In his own soul the dreaded guilt of sin shall never feel. [Pope])

(The results of actions at which the soul trembleth pursue not him

who is kind and merciful to all life. [Aiyar])

(Who cherish others and kindness cultivate,

They have no fear of evil fate. [Sreenivasan])

(Those whose grace redeems the souls of others

will attempt no sin themselves. [Iyengar])

(Those kindly to all creatures need not fear

Any future for themselves. [Sundaram])

Pope translates the word *maṉṉuyir* as "human breast" and "undying souls of men" which differs from each other, while the word *maṉṉuyir* is used in the same sense in both the couplets in the SLT. Aiyar translates the word as "man" and "all life;" Sreenivasan translates it as "men" and "others;" Iyengar translates it as "fathers"

and “the souls of others” while Sundaram translates the word as “the world” and “all creatures.” Though the words substituted by the select translators are related to the SL word *maṉṉuyir,* no exact equivalent is available for it in the TL. As the kinds of nouns of the SL Tamil differ from that of the TL English, the translators follow the method of substituting a noun or a phrase or a clause in the place of a noun and complete their translations successfully from which a reader can grasp the contextual meaning of the SLT while going through the translated versions.

Sundaram uses the word closer to the SL word “the world” which means the entire people and living beings of the whole world and the word “all creatures” which “the world” comprises in. Pope uses the term “human breast” in order to maintain the rhyme scheme of the 68th couplet and his usage of “the souls of undying men” offers the literal meaning of the word but not the textual meaning which is the need for translating. Aiyar and Sreenivasan are of the same view in substituting the word either with the singular or the plural form of “man” in the 68th couplet which is the word-to-word meaning and not the contextual meaning, but differ in translating the word in the 244th couplet where Aiyar substitutes “all life” which stands for the entire living beings and Sreenivasan substitutes “others” which stands for the “other human beings.” On the other hand, Iyengar uses the word “fathers” and which in no way suits this context. As the word *maṉṉuyir* is the combination of the prefix *maṉ* which means “fame” or “eternity,” according to the Tamil Moli- Akarathi ‘*Tamil Language dict,’* and the noun *uyir* which means “life” or “soul” (143), the select translators substitute various words from the TL which are closer to the SL term.

5.4. Abstract Nouns

Translating the *paṇpuppeyar* ‘abstract noun’ which denotes the names of qualities or names with qualities of the SL create problem to the translators in translating them into the TL. As most of the titles of the *Tirukkuṟaḷ* chapters are in the abstract nouns and many of them are untranslatable, they are translated differently by the translators due to lack of equivalents in the TL, and discussing all such nouns will not be doable for this study. So, the problems faced by the select translators in translating few such abstract nouns like *pacumpul* ‘green grass,’ *kuṇam* ‘good quality,’ *naṭuvunilaimai* ‘the state of being just,’ *aṭakkam* ‘controlling one’s senses’ and *añcāmai* ‘fearlessness,’ and various methods of addition, omission and substitution followed by them to translate such nouns are discussed here.

5.4.1. *Pacumpul* ‘green grass’

The word *pacumpul* ‘green grass’ which is a compound noun according to the TL and a name with quality in the SL is used in the 16th couplet of the *Tirukkuṟaḷ*. The word *pacumpul* is the combination of an adjective *pacumai* ‘greenness or lushness’ and a noun *pul* ‘grass’ which poses problems to the translators.

vicumpiṉ tuḷi vīḻin allālmaṟ ṟāṅke

Pacumpul talaikāṇ paritu. (16)

The noun *pacumpul* is not properly translated by the select translators. Pope alone adds the adjective and use the term “green herb” for this, which is the near equivalent of *pacumpul,* but at the same time, the equivalent of *pul* is “grass” and not “herb.” Regarding the translations of the other select translators; they select the

exact equivalent "grass" for *pul* by omitting the first part of the compound noun *pacumai* as gap. An equivalent abstract noun for this word *pacumpul* in the TL English is rendering a compound noun. But among the select translators, only Pope adopts this method of translating and the other translators translate the second part of the compound noun which brings out the content of the couplet into the TL.

5.4.2. *Kuṇam* 'character'

Translating the abstract noun *kuṇam* 'good quality' in the 29th couplet creates problem to the translators as it is the noun which comprises all the good qualities. *The Online Tamil to English Dictionary* offers the meanings of the word *kuṇam* as "quality, attribute or property in general, excellence, disposition, nature, temper, good disposition of the mind or body, probity, wholesomeness and healthfulness" (http://tamil.indianlanguages.org n.pag.).

kuṇa me<u>nn</u>uṅ ku<u>nr</u>ē<u>r</u>i ni<u>nr</u>ār vekuḷi

kaṇamēyuṅ kātta laritu. (29)

Pope, Sreenivasan, Iyengar and Sundaram translate it as "virtue" while Aiyar translates it as "renunciation." As the equivalent English word offered for the Tamil word *a<u>r</u>am* is "virtue" by almost all the translators, the translation of the abstract noun *kuṇam* as "virtue" creates confusion to the readers who are well-versed in the SL. Also, the word "renunciation" offered as the meaning of the word *kuṇam* by Aiyar is extremely different from that of "virtue." At the same time, the synonyms of the word renunciation are abjuration, abnegation, renouncement, repudiation, self-denial, self-sacrifice and so on. While all the other select translators use the word "virtue" which comprises all the above said meanings of the word *kuṇam*, Aiyar alone selects the term "renunciation" for it, which creates confusion to the

readers if they happened to read the other translated versions. Also, none of the synonyms of the word "renunciation" in any way matches with any one of the meanings of the term *kuṇam* in the SL and Aiyar's substitution of the word "renunciation" lacks in the "sense and meaning of the original" (Basnette 54).

5.4.3. *Naṭuvunilaimai* 'justice'

Translating the title of the 12th chapter *naṭuvunilaimai* too creates problems to the translators. The textual meaning of this title is the "State of being Just" and the synonyms found in the *Kaḻakat tamil akarāti* '*Kazhagam Tamil-Tamil dict.* for this title is *naṭunilai* or *nīti* which means "justice" which has various synonyms in the TL too (588). Though finding an equivalent noun for the title *naṭuvunilaimai* in the TL is not possible to the translators, finding synonyms for the meaning of the noun *naṭuvunilaimai* in the TL is easy. So, the select translators differ in translating this title from one another. Pope uses the synonym "Impartiality," Aiyar uses the phrase "Uprightness of Heart," Sreenivasan uses the noun "Fairness," Iyengar uses the noun "Equality" and Sundaram uses "Impartiality" which are related to one another in one way or the other, though all the translations cannot be considered as equivalents to the term *naṭuvunilaimai* in the context of the SLT.

5.4.4. *Aṭakkam* 'controlling one's senses'

Translating the abstract noun *aṭakkam* 'controlling one's senses' in the 13th chapter, which means "controlling one's senses, or controlling without crossing the limit, or price, or equipment," according to the *Kaḻakat tamil akarāti* '*Kazhagam Tamil- Tamil dict.,* too creates linguistic problems to the translators, since it has multiple layers of meaning in the SL Tamil (12).

aṭakkam amararuḷ uykkum aṭaṅkāmai / āriruḷ uyttu viṭum. (121)

(Control of self does man conduct to bliss th' immortals share;

Indulgence leads to deepest night, and leaves him there. [Pope])

(Self-control leadeth unto heaven, but uncontrolled passion is the royal road to endless darkness. [Aiyar])

(Who controls self, among the gods is graced;

For want of it, in the darkest night is placed. [Sreenivasan])

(Self-restraint wins us a place with the gods'

passion is the road to hell. [Iyengar])

(Self-control takes one to the gods; / Its lack to utter darkness. [Sundaram])

Though the word *aṭakkam* means "controlling one's senses," it does not mean "controlling one's own senses." But all the select translators translate the abstract noun *aṭakkam* as "self-control or self-restraint" into English which are near to the equivalent of the SL word.

5.4.5. *Añcāmai* 'fearlessness'

Translation of the abstract noun *añcāmai* 'fearlessness' creates confusion, as the select translators do not use the equivalent in spite of its availability and add their own creativity in their translations. Pope uses the term "fearless might" and Sreenivasan uses the noun "fearlessness" for *añcāmai.* Pope and Sreenivasan use the noun with the negative hint as that of the SLT, and by adding the word "might," and Pope maintains the rhythm of the couplet. Sreenivasan proves herself to be the perfect translator by translating the noun *añcāmai* into exact English equivalent noun "fearlessness." On the other hand, Aiyar, Iyengar and Sundaram use another term with a positive touch among which Aiyar uses the term "his own courage" for *añcāmai* adding a pronoun which is not used by the author of the

SLT, and Iyengar and Sundaram use the synonym "courage" without any personal noun or pronoun.

Though the *paṇpuppeyar* 'abstract noun' of the SL grammar and the abstract noun of the TL grammar are the same, equivalent nouns for all the SL abstract nouns are not available in the TL English. Owing to the differences in the linguistic forms of both the languages, the translators adopt the methods of using equivalent nouns whenever available or compound nouns or noun phrases and sometimes even do partial deletion to fulfill their translation.

5.5. Polysemic Words

Narain has spotlighted the "problem of translation of words having several meanings" and "problem of translating foreign, borrowed words from other languages" (101). Such words in poetry "not only carry their plain meanings but also carry cannotative, stylistic and cultural meanings" for which "the translator very rarely finds equivalents" in the TL. And such "lack of equivalents might lead to the loss of effectiveness and meaning in the translation" (105). The polysemic words such as *tavam* 'meditating towards God,' *kaṇṇōṭṭam* 'observation,' *kārikai* 'beauty' and *alaku* 'paddy sheaf' are taken for discussion under this title.

5.5.1. *Tavam* 'meditating towards God'

In the 19th couplet and in six couplets of the 27th chapter entitled *tavam,* the word *tavam* has various synonyms in the SL Tamil such as *kāṭu* 'forest,' *tī* 'fire,' *veppam* 'heat,' *tottiram* 'praising the God,' *vaḻipāṭu* 'worship' and *tavacu* 'meditating towards God.' The word *tavam* is used in the couplet with the contextual meaning of *tavacu* which is a form of meditating towards God. As no equivalent word for *tavam* or *tavacu* is found in the TL, the select translators

substitute one or other word from the TL which is closer to the context of the SLT, in order to render the couplet in the TL English.

tāṉan tavamiraṇṭun taṅkā viyaṉulakam

vāṉam vaḻaṅkā teṉiṉ.(19)

The select translators use the term "deeds of penitence" or "penance" which are some features to be followed by one who undergoes *tavam*. But it cannot be considered as *tavam* itself. In order to avoid such complications, Aiyar uses the word *tapas*, the Sanskrit equivalent for the SL word *tavam* and increases the problems of the foreign readers in grasping the contextual meaning of the couplet since both the SL word and the word used in the TLT are foreign to them. Iyengar uses the words *askesis, tapas* and "ascetic's power" for the word *tavam* in the couplets under the same chapter and create confusion to the readers who know the SL and the TL. But, it is necessary to give either footnotes or explanatory notes for this word, which is of great use for the foreign readers to grasp the meaning and content of the SLT. At least, the translators who use other foreign term like *tapas* for *tavam* must have given some detailed notes in order to make the readers grasp the meaning without much difficulty.

5.5.2. *Kaṇṇōṭṭam* 'observation'

The title of the 58th chapter *kaṇṇōṭṭam* 'observation' itself has various synonyms like *kaṇṇōṭṭam ceytal* 'observation,' *kaṇ pārvai* 'eye sight,' *nākarīkam* 'civilization,' *aruḷ* 'grace' etc according to the *Kaḻakat tamil akarāti* 'Kazhagam Tamil- Tamil dict.,' (271). Translating the title itself creates problems to the translators as they differ in translating the term *kaṇṇōṭṭam.* It is translated as "Benignity" by Pope, "Considerateness" by Aiyar, "Graciousness" by Sreenivasan,

"The Saving Grace" by Iyengar and "Compassion" by Sundaram. Though all these translations are related to one another in their meaning, they cannot be considered as equivalents to one another. For the foreign readers, it will not be a problem to grasp the content of the couplet, but for the learners or the readers who read more than one English versions, it will cause confusion to them in understanding the content of the couplet.

5.5.3. *Kārikai* 'beauty'

Tiruvaḷḷuvar uses another phrase *caḻalyāppuk kārikai* which means the "beauty of wearing an ankle ring made of the gold from the crown of the defeated king," in the 777th couplet. Translating this phrase as well we the word creates problems to the translators. The word *kārikai* means "beauty," "woman" and "the name of a book."

cuḻalu micaivēṇṭi vēṇṭā vuyirār

caḻalyāppuk kārikai nīrttu. (777)

(Who seek for world-wide fame, regardless of their life,

The glorious clasp adorns, sign of heroic strife. [Pope])

(Behold the men that care not for their lives but yearn for the fame that encompasseth the earth about: the anklet that they wear round their foot is the very feast to the eye.[Aiyar])

(Everlasting fame they ask, regardless of their life,

The anklet rings adorns such men of heroic strife. [Sreenivasan])

(Anklet-rings on their feet, they risk their lives

for winning world-wide glory. [Iyengar])

(The hero is worthy of his anklet

Who gives up his life for fame. [Sundaram])

Translating the phrase *caḻalyāppuk kārikai* too was critical for the translators as this means the "the beauty of one who wears the ornament *caḻal,"* and not a "beauty" or "a beautiful woman or maid or the name of the book." Here both the words *caḻal* and *kārikai* create problem to the translators, because it will not be enough to give the meaning of *caḻal* as the name of the ornament, it is necessary to bring out the significance of this particular custom of using this ornament. Translating such a culture-bound word and bringing out the ancient custom is not possible for the translators, as it needs more explanation and references and so the select translator as except Aiyar simply omit the meaning of the word *yāppu* 'wear' in their translations. Yet, the content of the couplet is brought by the term "the glorious clasp adorns" or "the anklet rings on their feet" and "worthy of his anklet." The meaning of the term or the significance of the word *caḻal* can be understood with the substitution of the word "adorns" and without using the word "wear."

5.5.4. *Alaku* 'paddy sheaf'

In the 1034th couplet, a noun *alaku* 'paddy sheaf,' which has various synonyms such as "the sharp portion of a knife," "broom," "beak of bird," "bunch of paddy grains or food grains," and "glow worm" in the SL itself, is used by the author. And while translating the 1034th couplet, the translators faced problems in finding equivalent term for the word *alaku* which means *nelkatir* (the paddy grains along with their sheaf) in this context; and so they substitute words closer in meaning to the SL term.

palakuṭai nīḻilun taṅkuṭaik kīḻk kāṇpar / alakuṭai nīḻa lavar. (1034)

(O'er many a land they'll see their monarch reign,

Whose fields are shaded by the waving grain. [Pope])

(Behold the men whose fields sleep under the shadow of the rich ears of their harvest: they will see the umbrellas of other princes bow down before the umbrella of their own sovereign. [Aiyar])

(Sreenivasan reproduced Pope's rendering)

(The farmers' rich harvests made their King strong;

Other Princes bow to him. [Iyengar])

(The might of many kingdoms comes under the shade

Of the ploughman's full-eared corn. [Sundaram])

Pope uses the term "waving grains;" Aiyar uses "the rich ears of harvest;" Iyengar uses "rich harvests;" Sundaram uses "full-eared corn;" while Sreenivasan gives the English rendering of Pope himself for this particular couplet. There is no particular equivalent term available for this term in the TL, and the word "sheaf" is the common word used for "a bunch" or "a pile." Instead of using the transliteration of the specific SL term used for the harvest of paddy grains or food grains, they use general term "harvest" alone, which makes it impossible for a foreign reader to understand the particular term *alaku* used for the "paddy sheaf." Transliterating such polysemic words along with explanatory notes of their contextual meaning would be of great use to the readers and learners to grasp the specific word and its contextual meaning.

5.6. Spiritual Honorifics

Tiruvaḷḷuvar uses the names of supernatural characters in some of his couplets which create problems to the translators in translating them into the TL. In

the eighth and the 30th couplets, the noun *antaṇaṉ* ‘god-like man’ which has various synonyms such as “the great or the honest or even the Lord Brahman or Siva,” in the 8th couplet, *aṟavōr* which means “sages or the householders or family people,” in the 41st couplet, *mūvar* which stands for “the three orders of society or life,” in the 43rd couplet, *tenpulattār* which means “the spirits of the departed ancestors” and in the 121st couplet, *amarar*, which means “the heavenly beings” used by the author, are taken for discussion.

5.6.1. *Antaṇaṉ* ‘god-like man’

In the first chapter “the praise of God,” the noun *antaṇaṉ* is used along with the adjective *aṟavāḻi* which means “the Sage who is the Ocean of Righteousness” (Aiyar 2). But the noun *antaṇaṉ* is the SL word which is of culture-bound by nature and it is not possible to find an equivalent noun or term in the TL English which is in no way related to it. So, the select translators substitute one or the other to make their translation worthwhile. While translating the eighth couplet of the first chapter, the select translators translate it according to the SLT context into English, as Tiruvaḷḷuvar means “God” by the word *antaṇaṉ.* But, translating the same word in the 30th couplet is not as easy as that of the 8th couplet because it is used in different context by the author. *Parimēlaḻakar* offers the meaning of *antaṇar* in the 30th couplet as “those who follow anchoritic life” (Jagannathan 34).

> *antaṇa reṉpō raṟavōrmaṟ ṟevvuyirkkuñ*
>
> *centaṇmai pūṇṭoḻuka lāṉ. (30)*
>
> (Towards all the breathe, with seemly graciousness adorned they live;
>
> And thus to virtue’s sons the name of ‘Anthanar’ men give. [Pope])
>
> (Men of renunciation are divinities because of their compassion

to creatures. [Aiyar])

(To all living creatures they are kind,

Known as the sages of mankind. [Sreenivasan])

(The virtuous alone are beautiful,

and compassionate always. [Iyengar])

(Call them Brahmins who are virtuous

And kind to all that live. [Sundaram])

Besides describing the word in his translation, Pope offers the transliteration of the word *antaṇar* and adds explanatory notes in order to avoid confusion. Aiyar substitutes the word "divinities"; Sreenivasan uses the phrase "the sages of mankind;" Iyengar uses the term "the virtuous" and Sundaram borrows the word "Brahmins," but without any explanation or added notes. For the readers and researchers who happen to go through various translations by different translators, it will create utter confusion, because "the virtuous" need not be "the sages" and the word "brahmins" has its origin in Sanskrit. To avoid such misunderstandings, it is always a need to add footnotes or explanatory notes or at least some description of such terms used from languages other than the SL or the TL.

5.6.2. *Aṟavōr* 'sages'

Translating the other noun *aṟavōr* also creates problems to the translators as it is a pure Tamil word relating to religious element which has no equivalent word in the TL English. Usage of different terms for the same word by different translators too makes the problem more critical to the readers. For example, the word *aṟavōr* is translated as "virtue's sons" by Pope, "men of renunciation" by Aiyar, and "those who are virtuous" by Sundaram; Sreenivasan and Iyengar ignore

the word *aṟavōr* in their translations. Here too, "men of renunciation" need not be "virtuous" and those "who are virtuous" need not be the "men of renunciation." While translating a literary work of art, the select translators remember the fact that "translation in itself is not merely a matter of linguistics" (Zaky 2000 1). And they offer the contextual meaning though they add or delete or substitute one or more words and convey the textual effect which is more important in translation than that of maintaining a linguistic equilibrium.

5.6.3. *Mūvar* 'the three orders of society or life'

In the fifth chapter, while Tiruvaḷḷuvar is instructing the virtues and duties of a family, he points out three kinds of people for whom the householder is the main support, in the 41st couplet through the word *mūvar*. But while translating it into English, Pope, Sreenivasan, Iyengar and Sundaram use the terms "the other orders three", "three other orders", "the other three orders of society" and "the other three orders" and it is clear that they use almost the same word but with difference in their order. Aiyar uses the term "three other paths of life" and the only difference in his translation is that he changes the "order" into "path." In the translated versions, it is a need to explain the three categories of people who depend on the householder for a clear understanding of the couplet. Though Sreenivasan and Sundaram give notes on the three orders, they differ in their explanatory notes. Sreenivasan gives the three orders as "bachelorhood, retirement and renunciation" which are found among the four phases of normal human life such as "Bachelorhood, Domestic Life, Retirement and Renunciation" under Hindu social order as stated by Sreenivasan (Introduction xi). Sundaram mentions the three as "student, *vanaprastha* (a person who is living in the forest as a hermit after

partially giving up material desires) and *sanyasi*" (renunciation or abandonment) which is quite complicated for a foreign reader to grasp, since the notes given are of Sanskrit and not of English (Notes 144). Any translated version of the *Tirukkuṟaḷ* needs proper interpretation to make a reader understand the couplets. As that of an explanatory note to the *Tirukkuṟaḷ* of the SLT without which the sap of the couplet cannot be tasted, the translation too needs proper explanatory notes to understand the meaning or the significance of the couplet.

5.6.4. *Tenpulattār* 'the spirits of the departed ancestors'

In the 43rd couplet, Tiruvaḷḷuvar uses the word *tenpulattār,* which means the *pitirar* which is a race of gods created during the creation time (Parimelazhakar 16). The word *tenpulattār* is translated as "the manes" (deities) by Pope, Iyengar and Sundaram; *pitris* (the spirits of the departed ancestors) by Aiyar; and "ancestors" by Sreenivasan. "The manes" are the deities or gods of the Greek mythology and *pitris* are the spirits of the departed ancestors in Hindu culture which are not the same. Though the spirits of the dead are respected as gods in Hindu culture, they are not equals to gods. Aiyar's translation of the term as *pitris* makes confusion because he translates *tuṟantār* of the 42nd couplet too as *pitris* which leads a reader to compare the terms *tuṟantār* and *tenpulattār* and to consider them as common and the contexts as the same. But *tuṟantār* is the one who renounced the worldly things and affairs for the sake of spirituality while *tenpulattār* are those who passed away to eternal bliss. And, the usage of the words other than the SL and the TL may create confusion to the readers if it is not accompanied with explanatory notes or description.

5.6.5. *Amarar* 'the heavenly beings'

Translating the noun *amarar*, which means "the heavenly beings" according to the *Kaḻakat tamil akarāti* '*Kazhagam Tamil-Tamil dict.',* from the 121st couplet too poses linguistic problems to the translators, since it has various synonyms in the SL Tamil (32).

aṭakkam amararuḷ uykkum aṭaṅkāmai

āriruḷ uyttu viṭum. (121)

(Control of self does man conduct to bliss th' immortals share;

Indulgence leads to deepest night, and leaves him there. [Pope])

(Self-control leadeth unto heaven, but uncontrolled passion is the royal road to endless darkness. [Aiyar])

(Who controls self, among the gods is graced;

For want of it, in the darkest night is placed. [Sreenivasan])

(Self-restraint wins us a place with the gods'

passion is the road to hell. [Iyengar])

(Self-control takes one to the gods; / Its lack to utter darkness. [Sundaram])

While translating the noun *amarar*, all the select translators except Aiyar use one or the other synonym for the heavenly beings such as "the gods or the immortals," and Aiyar uses the word "heaven." Though the word "heaven" is related to gods or heaven, substituting the word "heaven" in the translated version causes confusion, as the word "heaven" signifies a place or dwelling whether it is a belief or imagination and not the person who dwells there. The SL noun *amarar* is personal noun which is the name of the person who dwells in the heaven. Substituting an impersonal noun for a personal noun creates linguistic deviation in the translated

version. The word *amarar* is a Tamil literary word which does not have an equivalent in the TL English and the select translators select and substitute the words they feel closer in meaning to the SL word and fulfill their task of translating the SLT into the TL.

One has to keep in mind that the translators translate the *Tirukkuṟaḷ* into English for the foreign readers who do not know the SL and not for those who are well versed in the SL. As there is no exact equivalent found in the TL English, there is no possibility of translating some linguistic forms into the TL. So, the select translators ought to substitute one or the other characteristic features of the words, nouns or terms to fulfill the gap in their translations.

The forthcoming chapter is devoted to the study of the problems of the translators, in translating the figures of speech such as simile, metaphor and personification used for comparison, by maintaining the structure and content mostly without changing the form. As pointed out in the introduction (p. 31), "each language has its own genius" and many languages "have very rich literary resources, both written and oral" (Nida & Taber 3-4). As all languages differ in form and structure from one another, it is quite natural to give priority to the content of the SLT by preserving it in the TLT. Nida and Taber too stress that "the forms must be altered if one is to preserve the content" (5).

6.0. Distinctive Characteristics

Each language is unique by nature as it "possesses certain distinctive characteristics which give it a special character, e.g., word-building capacities, unique patterns of phrase order, techniques for linking clauses into sentences, markers of discourse, and special discourse types of poetry, proverbs, and song" (Nida & Taber 3-4). So a linguistic study on both the SL and the TL is the basic need for one who involves in translation.Translating a literary work from one language into another is not simply transferring the text from the SL into the TL because languages "differ in form" and "just do not correspond."

Hence, a translator has to alter the forms in order to preserve the content. At the same time, Nida insists that the style is also important though it is "secondary to content" (13). Experts in the theories of translation state the difficulties in translating the figures of speech from an SL into a TL. Elaheh Fadaee opines that "translating figures of speech deals with finding secondary meaning in the source language (SL), and finding cultural meaning and appropriate equivalence in the target language (TL). Figures of speech and multi-word expressions are some of the most challenging translation difficulties" (1).This chapter is devoted to the study on the linguistic problems faced by the translators in translating the figures of speech and comparisons, while translating the *Tirukkuṟaḷ* from its SL Tamil into the TL English.

6.1. Stylistic features

Tiruvaḷḷuvar beautifies his couplets with many stylistic features of the Tamil language where the usage of *etukai* 'rhyme' and figures of speech dominate all the other features. Unlike the TL English, the rhyme scheme of the SL Tamil resists in the beginning of the lines of the poems. The author simply plays with words. Almost

all the couplets are coined with one or the other figure of speech. Also, he uses comparisons and imageries to entrust virtues of life. He uses the relevant figures of speech to express his ideas in the couplets with poetic grace. The couplets are enriched with similes, metaphors, alliteration, antithesis and many other figures of speech. Translating a figure of speech into the TL without changing its form is not easy for the translators, while translating a literary work into the TL.

6.2. Descriptive Comparisons

As Tiruvaḷḷuvar uses comparisons to enhance the values and principles of day to day life, he uses imageries and figures of speech like metaphor, simile, personification and parable which are familiar in the SL Tamil, to express them. As the SL differs from the TL in every aspect, translating the stylistic elements such as comparisons and figures of speech from the SL into the TL causes real problem to the translators of the *Tirukkuṟaḷ*. When the metaphors are considered, some are untranslatable while others are translatable. While discussing the translatability and untranslatability of some metaphors, Andre Lefevre is of the opinion:

> Translators may have to adapt or substitute accordingly, but they should do so only as the last resort since one characteristic of metaphor is that it requires some flexibility of mind to be understood and that it can impart a similar flexibility on the target language. Since flexibility is always a good thing, translators might do well to consider the potential benefits of the "unacceptable" before rejecting it. (37)

Narain too, points out the "problems of translation of imaginative material, including the use of metaphors, similes, comparisons etc.," in literary translations (101).But the select translators follow their own ways in substituting one or the other figure of

speech or descriptive phrases or clauses to their translated versions and succeed in rendering the English versions of the *Tirukkuṟaḷ*.

6.3. Metaphors in Comparison

In discussing the problem of untranslatability, Ali R. Al-Hasnawi states that, "translation of 'metaphor' has been treated as part of the more general problem of 'untranslatability.' This trend builds on the fact that metaphors in general are associated with 'indirectness,' which in turn contributes to the difficulty of translation" (1).As metaphors reveal the socio-cultural beliefs and attitudes of a specific culture, translating them from SL into the TL poses problems to the translators.

Tiruvaḷḷuvar employs metaphor in some of his couplets. The eighth couplet of the first chapter enriches with two metaphors *aṟavāḻi* which means "the ocean of virtue" and *aṟavāḻi antaṇaṉ* which means the "god who is the ocean of virtue."

aṟavāḻi yantaṇaṉ ṟāḻcerntārk kallāṟ

piṟavāḻi nīnta laritu. (8)

(Unless His feet, 'the Sea of Good, the Fair and the Bountiful,' men gain,

'Tis hard the further bank of being's changeful sea to attain. [Pope])

(The stormy seas of wealth and sense delights cannot be traversed except by those who cling to the feet of the Sage who is the Ocean of Righteousness. [Aiyar])

(Unless the feet of the sea of virtue's sage you gain,

The shore of the sea of births you can't attain. [Sreenivasan])

(Only those who cling to His gracious feet

cross the seas of mundane life. [Iyengar])

(The feet of the Lord with the Virtue-wheel

Will help to cross the sea of birth. [Sundaram])

Pope translates the term *aṟavāḻI yantaṇaṉ ṟāḻ* together as "His feet, 'the Sea of Good, the Fair and the Bountiful,' where the metaphor *aṟavāḻi* is translated into the TL while he ignores the other metaphor *aṟavāḻiyantaṇaṉ*. Aiyar and Sreenivasan translate both the metaphors and help the readers grasp the complete content of the couplet. Iyengar transforms both the metaphors into sense and succeeds in rendering the couplet in the TL. Sundaram translates *aṟavāḻi yantaṇaṉ* as "the Lord with the 'Virtue –wheel'" in which he substitutes the word "wheel" for "ocean or sea" with added notes that "ocean of virtue" and "wheel of virtue" are one and same to justify his use of the term "the Lord with the 'Virtue –wheel'." The translators' difficulties are due to the lack of equivalents in the TL and availability of various synonyms for the SL word. Literary translation is the hardest task in the field of translation. Translating any figure of speech into the TL, as it is in the SL, is even more critical to any translator, however much he or she is well- versed in the languages.

Another metaphor *piṟavip peruṅkaṭal* which means "the ocean of birth" is used in the tenth couplet by the author.

piṟavip peruṅkaṭa ṉīntuvar nīntā

riṟaiva ṉaṭicerā tār. (10)

(They swim the sea of births, the 'Monarch's' foot who gain;

None others reach the shore of being's mighty main. [Pope])

(They alone cross the ocean of births and deaths who take refuge in the feet of the Lord: the others traverse it not. [Aiyar])

(They swim the sea of births who gain,

His feet; no others the shores attain. [Sreenivasan])

(None else but those that attain His feet can

cross the sea of birth and death. [Iyengar])

(Those can cross the ocean of births

Who hold God's feet, without which none. [Sundaram])

This metaphor is translated as "the sea of births" or "the ocean of births" into the TL as that of the SLT by all the select translators while Iyengar translates it as "the sea of birth and death" where an addition of the word "death" is made along with the translation of the metaphor. This may be for the belief that "one could reach the feet of god only after one's death." And while reading the translated version of this particular couplet by Iyengar, a reader can grasp the intended meaning of the SL couplet.

The metaphor found in the 90th couplet is a comparison of the disappointed guests to that of the withered *aṉicca* flower.

mōppak kuḻaiyum aṉiccam mukantirintu

nōkkak kuḻaiyum viruntu. (90)

(The flower of the '*anicha*' withers away,

If you do but its fragrance inhale;

If the face of the host cold welcome convey,

The guest's heart within him will fail. [Pope])

(The *anicha* flower fadeth when thou holdest it near the nose and smellest it:

but a mere reluctant look is enough to break the heart of the guest. [Aiyar])

(Anicha flower fades when smelt,

So fades the guest cold welcome spelt. [Sreenivasan])

(The denied guest withers, like *anicha/* drooping on being inhaled. [Iyengar])

(The *anicham* withers when smelt:

A cold look withers a guest. [Sundaram])

Except Iyengar, all the select translators translate the metaphor as metaphor while translating the couplet of the SLT into the TL. Yet Pope translates the SL couplet which is in the form of a compound sentence with two main clauses into two complex sentences; and makes the couplet quite long and verbose and seems to affirm the statements of Sundaram. Iyengar translates the metaphor into simile.

The first couplet in the 41st chapter has a metaphor of comparing the illiterates who did not learn valuable books to the act of playing a game called *vaṭṭāṭṭam* without having the checked court (an outdoor game played with terracotta or stone tablets on a checked court).

araṅkiṉṟi vaṭṭāṭiyaṟṟē nirampiya

nūliṉṟi kōṭṭik koḷal. (401)

(Like those at draughts would play without the checquered square,

Men void of ample lore would counsels of the learned share. [Pope])

(Ascending the rostrum without abundant knowledge is like the playing of dice without the chequered board. [Aiyar])

(Playing chess without a board, compare,

To the ignorant who learned counsels share. [Sreenivasan])

(As well play chess without the board, as speak

with no learning to the wise. [Iyengar])

(To address an assembly ill-equipped

Is to play at dice without a board. [Sundaram])

Pope, Aiyar and Iyengar translate the couplet by retaining the same figure of speech as that of the SLT. But, Sreenivasan makes a comparison without beautifying it with the figure of speech and Sundaram translates the couplet by transforming the simile into metaphor. But, none of the select translators use the name of the actual game *vaṭṭāṭṭam* in their translated versions. As an equivalent game is quite impossible in the western countries where the climatic conditions differ from that of Tamil Nadu; and so equivalent name or game too is not possible. Hence they substitute the names of the games which are familiar in the English speaking countries.

The 452nd couplet has a metaphor, comparing the nature of one's companionship which alters one's characteristics as the quality of the soil that changes the characteristics of water flowsthrough it.

nilattiyalpā ṉīrtirin taṟṟāku māntark

kiṉattiyalpa tāku maṟivu. (452)

(The waters' virtues change with soil through which they flow;

As man's companionship so will his wisdom show. [Pope])

(Water altereth and taketh the character of the soil through which it floweth: even so the mind taketh the colour of the company with which it consorteth. [Aiyar])

(Water's nature by the soil's known;

Man's wisdom by his friends is shown. [Sreenivasan])

(Water imbibes the soil's nature; men are

moulded by their company. [Iyengar])

(The soil colours water, and one's company

One's mind. [Sundaram])

Here, the comparison is the implied simile or metaphor where the nature or the character of one depends upon the nature of one's company as the quality of water alters due to the nature of the soil through which it flows. All the select translators except Pope translate the couplet without changing the metaphor, and Pope alters the metaphor into simile.

The 49th chapter is also enriched with the figures of speech which insist on the importance of selecting the proper time to do a task. The first couplet of this chapter has a metaphor, where the author compares the victory of a king who selects appropriate time to conquer his enemies to the triumph of crow over owl in daylight.

pakalvelluṅ kūkaiyaik kākkai yikalvellum

vēntarkku vēṇṭum poḻutu. (481)

(A crow will conquer owl in broad daylight;

The king that foes would crush, needs fitting time to fight. [Pope])

(The crow triumpheth over the owl when it is day: even so opportunity is a great thing to the prince who would vanquish his enemy. [Aiyar])

(A crow can beat an owl by day; to fight

His foes, a king should choose his time aright. [Sreenivasan])

(In daylight a crow beats the owl: a King

at war should thus choose his time. [Iyengar])

(A crow can defeat an owl by day;

Kings need the right time to win. [Sundaram])

Regarding this particular metaphor, no translator deviates from the SLT while translating the couplet into the TL. All the select translators give priority to the figure of speech and they translate it retaining the metaphor in the TL too. They follow

their own ways of translating the couplet but without deviating from the content, meaning, form and style of the SLT.

Tiruvaḷḷuvar uses another metaphor in the 50th chapter entitled *iṭaṉaṟital* 'knowing the right place.' The sixth couplet has a metaphor; comparing the nature of the car or chariot which runs on the land cannot be sailed in the sea, to the boat or ship which sails on the sea cannot be run on the land.

kaṭalōṭā kālva ṉeṭuntēr kaṭalōṭu

nāvāyu mōṭaa nilattu. (496)

(The lofty car, with mighty wheel, sails not o'er watery main,

The boat that skims the sea, runs not on earth's hard plain. [Pope])

(The strong-wheeled chariot runneth not on the sea; for saileth not the ocean going ship, on dry land. [Aiyar])

(The lofty car with strong wheels will not sail,

Sea-going ships, on land will fail. [Sreenivasan])

(The wheeled chariot speeds not on the sea,

and the ship sails not on land. [Iyengar])

(The crocodile wins in deep waters -

Coming out others win against it. [Sundaram])

Here, all the select translators translate the same figure of speech metaphor into metaphor while translating the couplet from its SL into the TL.

In the 595th couplet too, Tiruvaḷḷuvar uses the figure of speech metaphor comparing the length of the stem of the water plant which is up to the water level to the dignity of man which depends up on his mind or will.

veḷḷat taṉaiya malarnīṭṭa māntartam / muḷḷat taṉaiya tuyarvu. (595)

(With rising flood the rising lotus flower its stem unwinds;

The dignity of men is measured by their minds. [Pope])

(The water with which a plant is watered is the measure of the luxuriance of its flower: even so, the spirit of a man is the measure of his fortunes. [Aiyar])

(With rising flood, the lotus stalk extends,

On mind, the dignity of man depends. [Sreenivasan])

(The lotus gets its bloom from water; Man

earns his greatness from his will. [Iyengar])

(The lotus rises with the water, / And a man as high as his will. [Sundaram])

Here too, all the select translators translate the couplet by translating the figure of speech metaphor into metaphor.

Also two metaphors *kāmak kaṇicci* ‘the axe of overpowering love’ and *nāṇuttāḻ* ‘the bolt of modesty’ are used by the author in the 1251st couplet.

kāmak kaṇicci yuṭaikku niṟaiyeṉṉu

nāṇuttāḻ vīḻtta katavu. (1251)

(The princess has long repressed her feelings. She resolves to implore his return, and says:

Of womanly reserve love’s axe breaks through the door,

Barred by the bolt of shame before. [Pope])

(The door that is bolted with the bolt of modesty will yet yield to the axe of an Overpowering love. [Aiyar])

(Love’s battle axe breaks through the door,

Barred by the bolt of modesty before. [Sreenivasan])

(The bolt of my virgin modesty’s door

gives way to the axe of love. [Iyengar])

(Love the axe breaks down the bolted door

Of bashful reserve. [Sundaram])

The metaphor *kāmak kaṇicci* is translated as a metaphor "love's axe" into the TL by all the select translators. But, while translating the other metaphor *nāṇuttāḻ*, it creates problem to the translators since the word *nāṇam* is a cultural word for which the equivalent will not be available in the western languages and in the TL English. As translating the metaphor will not be easy to the translators whether they are foreigners or native translators, the select translators substitute one or the other word which is close to the SL word and translate the metaphor into the TL. For the word *tāḻ*, all the select translators use the word bolt, but for *nāṇam*, they substitute the words "shame," or "modesty." But Iyengar makes an addition of the word "virgin" and translates the metaphor as "virgin modesty's door" though there is no such word in the SLT. Also, Sundaram deletes the metaphor in his translation.

Translating the metaphors found in the couplets of the *Tirukkuraḷ* too creates problems to the translators, as "they have no choice other than replacing the SL image with a TL image that does not clash with the target culture" (Al-Hasnawi n.pag.). Based on the procedures of translating a metaphor, it can be translated by reproducing the same image in the TL, or replacing images in the SL with a standard TL image, or translating a metaphor by simile, retaining the image of the SL. And, the select translators follow one or the other means of translating the metaphor into the TL by using the ways and means which they feel comfortable and appropriate to bring out the TLT.

6.3. Simile in Comparison

Among the stylistic features used in the couplets, Tiruvaḷḷuvar uses many similes in the couplets of the *Tirukkuraḷ*. Translating the figure of speech, simile, into the TL is not an easy task, because the stylistic features of a language differ from those of another. Yet, the select translators translate the similes by maintaining the form and structure if possible and by substituting other forms of sentence structures wherever needed. There is a simile *uraṉeṉṉun tōttiyāṉ* (knowledge like the one who controls the elephants with elephant goad) in the 24th couplet, which poses problem to the translators in translating the simile from the SL into a simile in the TL due to its usage in comparison.

uraṉeṉṉun tōttiyā ṉōraintuṅ kāppāṉ

varaṉeṉṉum vaippukkōr vittu. (24)

(He, who with firmness' curb the five restrains,

Is seed for soil of yonder happy plains. [Pope])

(Behold the man whose firm will controlleth his five senses even as the goading hook controlleth the elephant:

he is a seed fit for the fields of heaven. [Aiyar])

(His senses five, with strength restrains,

Is seed in the soil of heavenly plains. [Sreenivasan])

(One whose wisdom keeps his senses in check

merits a place in heaven. [Iyengar])

(He sows the seed of bliss who rules

His five senses with wisdom's goad. [Sundaram])

The author of the SLT uses this simile along with an indirect comparison of the five senses to those of five elephants which are controlled by the one who has the power to control one's own five senses. Pope translates it as "he, who with firmness' curb the five restrains" where he leaves out the indirect comparison of the five sensesto five elephants as well as the simile. On the other hand Aiyar succeeds in translating it as "the man whose firm will controlleth his five senses even as the goading hook controlleth the elephant" without avoiding the comparison and simile. And among the rest of the select translators, Sreenivasan and Iyengar ignore the hidden comparison and simile in their translations, while Sundaram translates the hidden comparison in a concealed manner.

The simile used in the 29th couplet *kuṇameṉṉuṅ kuṉṟu* is translated in different ways by the translators.

kuṇameṉṉuṅ kuṉṟēṟi niṉṟār vekuḷi

kaṇamēyuṅ kātta laritu.(29)

(The wrath 'tis hard e'en for an instant to endure

Of those who virtue's hill have scaled, and stand secure. [Pope])

(It is impossible to support even for a moment the wrath of those who stand on the rock of renunciation. [Aiyar])

(On virtue's hill who stand secure,

Their anger's difficult to endure. [Sreenivasan])

(No anger can abide with those that have

scaled and stand firm on Virtue. [Iyengar])

(The wrath of those on virtue's hill,

Though brief, must have its way. [Sundaram])

Pope, Sreenivasan and Sundaram translate the simile as “virtue’s hill.” Aiyar translates it as “rock of renunciation;” while Iyengar deletes the comparison and uses the term “virtue” alone for *kuṇameṉṉuṅ kuṉṟu,* which leads to discussion since the equivalent English word offered for the Tamil word *aṟam* is “virtue” by almost all the translators. The word *kuṇam* is the common word used for all the good qualities one ought to have, and the word “virtue” too comprises all the good qualities though they are not the exact meaning of each other. But renunciation is one of the good such qualities which a godly or holy personality is expected to have.While translating the simile *kuṇameṉṉuṅ kuṉṟu,* none of the select translators translate it into a simile in the TL. Though they translate the term into the TL, beauty of the figure of speech, the simile, is lost in their translations. Aiyar’s substitution of the word “renunciation” for the word *kuṇam* lacks in the sense and meaning of the SLT.

In the 54th couplet, a simile *kaṟpeṉṉun tiṇmai* is used by the author. The translation of this simile is problematic to the translators as the words *kaṟpu,* which stands for all the virtues and good qualities of a woman, and *tiṇmai* which means strength of mind, are pure cultural words which have no equivalent words in the TL English. According to the *Tamil Moli-Akarathi (Tamil-Tamil Dictionary*), the word *kaṟpu* has multi-layers of meanings such as “education, imagination, rules and regulations, fence, doctrines and so on. But the contextual meaning of this word in this couplet is the virtuous life of a wife with single-mindedness.

peṇṇiṟ peruntakka yāvuḷa kaṟpeṉṉun

tiṇmaiyuṇ ṭākap peṟiṉ. (54)

(If woman might of chastity retain,

What choicer treasure doth the world contain? [Pope])

(What is there that is grander than woman, when she is strong in the strength of her chastity. [Aiyar])

(No greater treasure, the world contains

Than woman who chastity maintains. [Sreenivasan])

(The world has nothing nobler than a wife

with the Grace of chastity. [Iyengar])

(What can excel a woman / Who is rooted in chastity. [Sundaram])

Pope translates the simile *kaṟpeṉṉun tiṇmai* into the TL as "chastity retain," Sreenivasan as "woman who chastity maintains" and Sundaram as "who is rooted in chastity." These select translators except Aiyar translate the simile by following descriptive method of translation but not in the form of simile. Aiyar alone maintains translating the simile into the TL English in the form of a simile as "strong in the strength of her chastity." By translating the simile in their own descriptive manner, without keeping the structure of the SLT, the select translators except Aiyar render their translated versions of the couplet with the figure of speech simile.

The 59th couplet too has a simile *ēṟupōl pīṭu naṭai,* where Tiruvaḷḷuvar compares the proud march of the man to the walking of a lion. At the same time, this simile is used in the negative sense as this *ēṟupōl pīṭu naṭai* is denied to those whose wives never bother virtuous life.

pukaḻpurin tillilōrk killai ikaḻvārmuṉ

ēṟupōl pīṭu naṭai. (59)

(Who have not spouses that in virtue's praise delight,

They lion-like can never walk in scorners' sight. [Pope])

(Behold the man whose home beareth not an honourable reputation: the proud, lion-like walk in the sight of distracters is denied to him. [Aiyar])

(The lion like cannot walk in scorners' sight,

Whose wives care not for virtue's might. [Sreenivasan])

(Wanting a chaste wife, he is no lion / before his base revilers. [Iyengar])

(Not his before scoffers a leonine gait

Whose wife scorns a good name. [Sundaram])

Pope, Aiyar, Sreenivasan and Sundaram translate the simile as simile into the TL without changing the form and content, while Iyengar brings out only a part of the comparison, as he omits the "proud walk" of the lion in his translation.

Tiruvaḷḷuvar uses a simile *ko<u>nr</u>a<u>nn</u>a vi<u>nn</u>ā* in his 109th couplet. Here, he compares the harm *i<u>nn</u>ā* to the act of killing *ko<u>nr</u>a<u>nn</u>a* i.e. like killing (*kollutal*).

ko<u>nr</u>a<u>nn</u>a vi<u>nn</u>ā ceyi<u>n</u>u mavarceita

vo<u>nr</u>una<u>n</u> <u>r</u>uḷḷak keṭum. (109)

(Effaced straightway is deadliest injury,

By thought of one kind act in days gone by. [Pope])

(The mortallest injury is forgiven the moment the mind recalleth a single kindness receiveth from the injurer. [Aiyar])

(A deadly hurt is soon effaced,

If by past gratitude is graced. [Sreenivasan])

(The thought of one benefit will dissolve

all later murderous hurts. [Iyengar])

(Deadly though one's sting, one's one good deed

Remembered acts as balm. [Sundaram])

Pope translates the simile *koṉṟaṉṉa viṉṉā* into a phrase "deadliest injury," Aiyar as "mortallest injury," Sreenivasan as "deadly hurt," Iyengar as " murderous hurts" and Sundaram as "deadly though one's sting." Though the select translators translate the simile in their own ways without transforming the simile of the SLT as a simile in the TLT, they use various synonyms or related terms to the words used in the simile of the SLT and render the sense or the content of the SLT into the TLT.

Tiruvaḷḷuvar uses another simile which compares "the balance rod which rightly weighs" to "the unbiased one who does not diverge from the act of just" in the 118th couplet.

> *camaṉceytu cīrtūkkuṅ kōlpōl amaintorupāl*
>
> *kōṭāmai cāṉṟōrk kaṇi*. (118)
>
> (To stand, like balance rod that level hangs and rightly weighs,
>
> With calm unbiased equity of soul, is sages' praise. [Pope])
>
> (Behold the weighing beam, for it is straight in itself and weigheth justly: the glory of the wise is to be like unto it and to incline neither to this side nor to that. [Aiyar])
>
> (Like scales that even rest and fair, / Not taking sides is sages' wear. [Sreenivasan])
>
> (What marks the wise is their equality,
>
> unswerving like weighing scales. [Iyengar])
>
> (Like a just balance are the great-
>
> Poised truly and unbiased. [Sundaram])

The select translators translate the objects of comparison *camanceytu cīrtūkkuṅ kōl* in various ways. Pope translates it as "balance rod that level hangs and rightly

weighs," Aiyar as "the weighing beam, for it is straight in itself and weigheth justly," Sreenivasan as "scales that even rest and fair," Iyengar as "weighing scales" and Sundaran as "a just balance." And the nature of the righteous man *amaintorupāl kōṭāmai cāṉṟōrk kaṇi* is translated as "with calm unbiased equity of soul, is sages' praise" by Pope, "the glory of the wise is to be like unto it and to incline neither to this side nor to that" by Aiyar, "not taking sides is sages' wear" by Sreenivasan, "what marks the wise is their equality" by Iyengar and "the great- poised truly and unbiased" by Sundaram in which he omits the word *aṇi*. . Aiyar makes an addition for attracting the attention of the readers by addressing as "behold." Though the select translators render the couplets in the TL English, not all the words of the couplet are translated into the TL.

Meenakshisundaram (1999) wrote about "three famous similes which describe three ever-increasing stages of self-sacrifice" while writing about the social behavior of man (81). Three couplets of the twenty-second chapter entitled *oppuravaṟital* (knowledge of social obligation) are rich with the figure of speech, similes. Tiruvaḷḷuvar insists on the same concept in the three similes; but with different comparisons, they show a vast difference from one another.

In the 215th couplet, "the wealth of the great men of wisdom and comprehension" is compared to "the full brimming water reservoir of the village which is useful to the villagers."

> *ūruṇi nīrniṟain taṟṟē yulakavām*
>
> *pēraṟi vāḷaṉ tiru.* (215)
>
> (The wealth of menwho love the 'fitting way,' the true wise,
>
> Is as when water fills the lake that village needs supplies. [Pope])

(Behold the village tank filled with water to its brim: like unto it is the prosperity of the wise man that loveth the world. [Aiyar]

(The wealth of liberal men who're truly wise,

Like tank, when filled, the village needs supplies. [Sreenivasan])

(The wise man of benevolence is like / a tank's life-giving waters. [Iyengar])

(The wealth of a wise philanthropist / Is a village pond ever full. [Sundaram])

The wealth of the wise philanthropist is like the brimming water of the village water reservoir, which is useful for those who seek it. Like that, the wealth of the wise is useful only to others who are in need. All the select translators except Sundaram translate the simile of the SLT into a simile in the TLT, while Sundaram transforms the simile into metaphor in his translation.

The simile of the next couplet expresses another concept of philanthropy. Unlike the simile of the previous couplet, where the needy ought to go and take water, here in this simile, the help comes to the midst of those who need it. The man who helps in need is compared to the fruit-bearing tree full of ripen fruits in the very heart of the village.

payaṉmara muḷḷūrp paḻuttaṟṟāṟ celva

nayaṉuṭai yāṉkaṭ paṭiṉ. (216)

(A tree that fruits in th' hamlet's central mart,

Is wealth that falls to men of liberal heart. [Pope])

(Like unto a fruit –tree in the middle of the village bearing fruit is riches in the hands of the man of heart. [Aiyar])

(Liberal hearts that wealth acquire,

like fruitful trees in a village square. [Sreenivasan])

(A generous man's wealth is like ripe fruit / on a tree, open to all. [Iyengar])

(The wealth of a liberal man / Is a village tree full-laden. [Sundaram])

Aiyar, Sreenivasan and Iyengar translate the simile into simile while Pope and Sundaram transform the simile into metaphor without changing the concept and content.

The next couplet has yet another simile which exaggerates the generosity of the person who sacrifices all his possessions and even his own self for the sake of others. Here, the wealth of the philanthropistis compared to an easily approachable medicine treecompletely used as medicine for curing the sick.

maruntākit tappā marattaṟṟāṟ celvam

peruntakai yāṉkaṭ paṭiṉ. (217)

(Unfailing tree that healing balm distils from every part,

Is ample wealth that falls to him of large and noble heart. [Pope])

(Like unto a tree that yieldeth medicinal drugs and is available to all is riches in the hands of the obliging man. [Aiyar])

(A noble heart with open palm;

Like a tree that yields a healing balm. [Sreenivasan])

(Like a balm-giving tree is the rich man

who shares his largesse with all. [Iyengar])

(The wealth of the large-hearted / Is an unfailing medicine tree. [Sundaram])

Aiyar, Sreenivasan and Iyengar translate the figure of speech simile into simile from the SLT into the TLT while Pope and Sundaram translate the simile into metaphor.

In the 28th chapter entitled *kūṭāvoḻukkam* which means "indiscipline or immorality," Tiruvaḷḷuvar uses many comparisons out of which three similes are

famous for their objects of comparison.The third couplet of this chapter has a comparison, where the man who does not have the capacity or strength to over-power his own mind is compared to the grazing animal which is hidden in the skin of the tiger.

valiyi ṉilaimaiyāṉ valluruvam peṟṟam

puliyinṟōl pōrttumein taṟṟu. (273)

(As if a steer should graze wrapped round with tiger's skin,

Is show of virtuous might when weakness lurks within. [Pope])

(Behold the man who hath not attained mastery over himself putting

on the puissant lookof the austere: he is like a cow that grazeth

about wearing a tiger's skin. [Aiyar])

(A show of might when fear lurks within,

As a cow that grazes in a tiger's skin. [Sreenivasan])

(The sinner with a saint's façade is like / a cow with a tiger's skin. [Iyengar])

(A weakling in a giant's form / Is an ox grazing in a tiger's skin. [Sundaram])

All the select translators except Sundaram translate the couplet preserving the figure of speech in their translated versions as it is in the SLT. But Sundaram, on the other hand, transfers the simile of the SLT into metaphor in the TL version. Though translating the figures of speech creates problems to the translators in translating them by maintaining the same form in the TL, the select translators except Sundaram retain the same figure of speech in their translations, while Sundaram transforms the simile into metaphor. Also, the name of the grazing animal is not mentioned in the SLT though it is given as "cow" in the commentaries of the famous commentators like Parimelazhagar and Subbu Reddiyar (82, 56). Aiyar, Sreenivasan and Iyengar

use the name of the animal "cow," while Pope and Sundaram alter the gender of the animal and use the words "steer" and "ox."

The next couplet too has a comparison where the author compares the misdeed of an ascetic to the bird-hunter who hides in the bush and ties the birds.

tavamaṟain tallavai ceital putaṉmaṟaintu

vēṭṭuvan puṭcimiḻt taṟṟu. (274)

('Tis as a fowler, silly birds to snare, in thicket lurks,

When, clad in stern ascetic garb, one secret evil works.' [Pope])

(Behold the man who taketh cover under a saintly garb and doth evil:

he is like a fowler hiding in the bush. [Aiyar])

(In sages' cloak, who evil works,

In a bush to snare, as a hunter lurks. [Sreenivasan])

(The sinner masked as saint is like one hid / in a bush snaring the birds.

[Iyengar])

(A sinning ascetic uses his cloak / As a bird-hunter a bush. [Sundaram])

Except Pope, all the select translators translate the couplet retaining the figure of speech, simile, in their translations. Pope translates the comparison but not in the form of simile in his English rendering.

In the 277th couplet, the hypocrisy of a man is compared to the dried seeds of a herbal creeper called *kuṉṟimaṇi* 'Abrus Pecatorus' which is red in colour with a black tip, where red dominates. Here, in this couplet, the men who are in the disguise of great men are compared to the bright red coloured part of the *kuṉṟi* seed which has more visibility and his darker mindis compared to the black part of the *kuṉṟi* seed which can be seen on keen observation only.

puṟaṅkuṉṟi kaṇḍanaiya rēnu makaṅkuṉṟi

mūkkiṟ kariā ruṭaittu. (277)

(Outward, they shine as 'kunri' berry's scarlet bright;

Inward, like tip if 'kunri' bead, as black as night. [Pope])

(The *kunri* seed is fair on one side, but the other side of it is black:

there are men who are like unto it: they are fair on the outside,

but their inside is all foul. [Aiyar])

(Like 'kunri' berry shine, who pose,

Outward bright, but black the nose. [Sreenivasan])

(Like the red-hued but black-nosed *kunri* seed,

some are fair but flawed within. [Iyengar])

(Like the konri red to view but black on top

Are many, ochre-robed but black within. [Sundaram])

All the select translators translate the simile into the TL English without changing the figure of speech.

In the 306th couplet the abstract noun *ciṉam* 'anger' is compared to *cērntāraik kolli* 'that which kills those who draw near.' And another simile is also used in the same couplet by the author as *iṉameṉṉu mēmap puṇai* where "one's own kinsmen" are compared to the "secure boat."

ciṉameṉṉuñ cērntāraik kolli yiṉameṉṉu

mēmap puṇaiyaic cuṭum. (306)

(Wrath, the fire that slayeth whose draweth near,

Will burn the helpful 'raft' of kindred near. [Pope])

(Choler destroyeth every man whom it approacheth: and it burneth also the

family of him who nurseth it. [Aiyar])

(Unbounded wrath kills everything within,

And will destroy the secure raft of kith and kin. [Sreenivasan])

(Anger like fire destroys all who draw near,

and their families as well. [Iyengar])

(Wrath is a fire which kills near and far

Burning both kinsmen and life's boat. [Sundaram])

Pope translates the first simile *ciṉameṉṉuñ cērntāraik kolli* into English in the form of metaphor as "wrath, the fire that slayeth whose draweth near" and the second simile *iṉameṉṉu mēmap puṇai* as "helpful raft of kindred near" retaining the same figure of speech. Aiyar translates the figures of speech into sense. Sreenivasan too translates the simile of comparing wrath to the one which kills everyone who draws near into sense, but translates the other simile of comparing one's kith and kin to a secure raft. Sundaram translates the first simile in the form of simile in the TL and translates the second simile into sense.

The 41st chapter has figures of speech like metaphor and simile in it.The 434th couplet has a simile comparing the life of one who fails to safe-guard one's life before-hand to the stack of straw that is destroyed before fire.

varumuṉṉar kāvātāṉ vāḻkkai yerimuṉṉar

vaittūru pōlak keṭum. (435)

(His joy who guards not 'gainst the coming evil day,

Like straw before the fire shall swift consume away. [Pope])

(Behold the man who provideth not before-hand against surprise:

he will be destroyed even like a stack of straw before a spark of fire. [Aiyar])

(Who fails to guard against an evil day,

Like straw before a fire will fade away. [Sreenivasan])

(One who guards not against surprise invites

destruction, like straw by fire. [Iyengar])

(A life that does not guard against faults

Is a heap of straw before fire. [Sundaram])

While translating this couplet, all the select translators except Sundaram use maintain to translate the simile in the form of simile in the TLT. Sundaram translates the comparison into the TL but alters the simile into metaphor.

The tenth couplet of the 49th chapter is also with a figure of speech viz. simile which brings home the message of choosing apt time to undertake an assignment with the help of comparing the nature of a stork which waits patiently till it finds its prey and acts swiftly to get it.

kokkokka kūmpum paruvattu ma<u>r</u><u>r</u>ata<u>n</u>

kuttokka cīrtta viṭattu. (490)

(As heron stands with folded wing, so wait in waiting hour;

As heron snaps its prey, when fortune smiles, put forth your power. [Pope])

(When the time is against thee feign inaction like the stork: but when the tide is on, strike with the swiftness of its souse. [Aiyar])

(Like heron, fold your wings and wait;

When time is ripe, like heron smite. [Sreenivasan])

(When time's out of joint, stork-like inaction;

When the tide turns, a quick swoop! [Iyengar])

(Bide your time like the stork, and like it

When time serves, stick your prey. [Sundaram])

All the select translators translate the comparison by using the specific word "as" or "like" used for the simile in their translations. Though their usage of words and structure of sentences differ from one another, they translate the couplet without transforming the figure of speech into the TL but in their own creative manner.

6.4. Personification in Comparison

Tiruvaḷḷuvar exaggerates many abstract nouns to the level of personal nouns. The names of certain qualities are spoken of as having life and intelligence like the living beings in some couplets of the *Tirukkuṟaḷ.* Though they are used in the similes, they express the notion of personification with them. Another simile *aḻukkāṟeṉa voru pāvi* which means "envy like a sinner" is used in the 168th couplet.

aḻukkā ṟeṉa voru pāvi tiruccceṟṟut

tīyiḻi yuyttu viṭum. (168)

(Envy, embodied ill, incomparable bane,

Good fortune slays, and soul consigns to fiery pain. [Pope])

(Caitiff envy bringeth on indigence and leadeth up to the gates of hell. [Aiyar])

(Good luck, envy, the sin, will quell,

Will throw the soul into fires of hell. [Sreenivasan])

(The evil of envy destroys one's wealth

and dooms the soul to hell-fire. [Iyengar])

(A unique parricide is Envy who ruins

His father's wealth, and leads him to hell. [Sundaram])

The whole simile is not at all translated by the select translators. They omit the comparison in their translations. Though they use the equivalent English word "envy" to the Tamil word *aḻukkāṟu,* they delete the personal noun *pāvi* which means a sinner and instead they use the words such as ill, indigence, the sin, evil and a unique parricide.Though all the select translators substitute impersonal nouns for personal nouns and transform the figure of speech personification in the translated versions, Sundaram exaggerates the quality "Envy" to a personal noun in his translation.

Translating the first couplet of the 58th chapter creates problem to the translators as it has the simile *kaṇṇōṭṭa meṉṉuṅ kaḻiperuṅ kārikai* which personifies the quality of "considerateness" and compares it to a beautiful maiden or beauty in a more descriptive manner than a simile.

kaṇṇōṭṭa meṉṉuṅ kaḻiperuṅ kārikai

yuṇmaiyā ṉuṇṭiv vulaku. (571)

(Since true benignity, that grace exceeding great, resides

In kingly souls, the world in happy state abides. [Pope])

(Behold that ravishing Beauty called Considerateness:

If the world runneth on smoothly it is all owing to her. [Aiyar])

(Since here the beauty of graciousness resides,

The world in happiness abides. [Sreenivasan])

(The saving grace of considerateness

smoothly keeps affairs thriving. [Iyengar])

(It is compassion, the most gracious of virtues,

Which makes the world go. [Sundaram])

There is no possibility of enjoying the beauty of the simile in the translations except that of Aiyar's. He translates the simile as "ravishing Beauty called Considerateness" and tries to bring out the beauty of the simile from the SLT into the TLT. There is every possibility of ignoring or missing a word or phrase and deviating from the SLT while translating the simile in a couplet from its SL into the TL. Pope translates the simile into sense, while others transform it into some metaphors combined with sense such as "the beauty of graciousness," "the saving grace of considerateness" and "the most gracious of virtues" but retain the sense of the simile and the couplet. While the select translators translate the couplet from its SL into the TL, none among them translates the simile into simile.

6.5. Parables in Comparison

"A parable is a simple story used to illustrate a moral or spiritual lesson," says the *Oxford dict. of Difficult Words* (352). As parables are direct or indirect comparisons, they frequently use metaphorical language which allows the readers or listeners to discuss difficult or complex ideaseasily.

Tiruvaḷḷuvar too uses such stories in some of his couplets of the *Tirukkuṟaḷ* to teach certain doctrines and values of life to the people of the world. The 475th couplet itself is a parable through which the author insists on the importance of knowing the strength of others and the strength of one's own self and the need to keep away from enmity with many others. The couplet says that the axle of the carriage will break even if it is over loaded with the soft feathers of peacock. The intended meaning of the couplet is that one is not supposed to take anything for the reason that it is of light nature.

pīlipey cākāṭu maccir̲umap paṇṭañ

cāla mikuttup peyin̲. (475)

(With peacock feathers light you load the wain;

Yet, heaped too high, the axle snaps in twain. [Pope])

(Put too many of them and even peacock's feathers would break the waggon's axle. [Aiyar])

(Even peacock feathers, if piled high,

Will break the carriage axle, by and by. [Sreenivasan])

(Don't overstrain: even peacock's feathers

in bulk can break the axle. [Iyengar])

(A peacock's feather can break the axle-tree

Of an over-loaded cart. [Sundaram])

Pope translates the couplet which is a parable into the TL without altering the parable, yet he adds the second person "you" in his translation. The translations of the select translators except Sundaram bring out the story of the result of the over-loaded cart but with the feathers of the peacock which is soft and weightless by nature yet powerful enough to break the axle of the cart. Sundaram's translation "a peacock's feather can break the axle-tree of an over-loaded cart" renders not the parable but a statement (52). From this, it can even be considered that the cart is over-loaded but need not bewith the feathers of a peacock.

In another couplet under the chapter *iṭan̲ar̲ital* 'knowing the right place,' Tiruvaḷḷuvar uses two parables to insist on the importance of knowing and selecting a proper place to fight with one's enemies. In the fifth couplet of this chapter, a parable

of the crocodilethat is all powerful in water and succeeds in its habitat but defeated if it leaves its place.

neṭumpuṉaluḷ vellu mutalai yaṭumpuṉaliṉ

nīṅki ṉataṉaip piṟa. (495)

(The crocodile prevails in its own flow of water wide,

If this it leaves, ‘tis slain by anything beside. [Pope])

(All-powerful is the crocodile in deep water: but out of it, it is the playing of its foes. [Aiyar])

(In deep water, the crocodile prevails;

If this it leaves, against any beast it fails. [Sreenivasan])

(The crocodile, invincible in deep

water, is helpless outside. [Iyengar])

(The crocodile wins in deep waters_

Coming out others win against it. [Sundaram])

The parable is translated into English by all the select translators in different ways. Yet, all the translations by the select translators bring out the significance of the parable in their translated versions.

The tenth couplet of this chapter too is a parable by itself where the fearless elephant, which kills the armed men, is defeated by the jackal when its legs are caught in marshy land.

kālāḻ kaḷari ṅariyaṭuṅ kaṇṇañcā

vēlāṇ mukatta kaḷirru. (500)

(The jackal slays, in miry paths of foot-betraying fan,

The elephant of fearless eye and tusks transfixing armed men. [Pope])

(Behold the high-mettled elephant that hath faced without wincing a whole multitude of lancers: even a jackal will triumph over him if he is entangled in marshy ground. [Aiyar])

(A fox can kill a fearless elephant, found
In foot-sinking marshy ground. [Sreenivasan])

(Though dauntless in war, the elephant caught
in slush, is prey to a fox. [Iyengar])

(A tusker which defies spearmen / Is killed in a bog by jackals. [Sundaram])

Though the select translators translate the parable in their own ways by adding words like "behold" or deleting words like *vēlāṇ mukatta* 'that faced lancers,' all of them translatedthe parable into parable.

Besides these comparisons, Tiruvaḷḷuvar compares *kūḻ* 'porridge' to *amiḻtu* 'heavenly food,' *kuḻal* 'flute' and *yāḻ* 'a stringed lute' to the babbling of children, the nature of guests and woman to the tender nature of the *aṉiccam* flower, the eyes of a maiden to *kuvaḷai* 'a blue-coloured water lily flower' and spear, love and passion to the ocean, the sharing nature of the crow to the men of like nature, the beauty of woman to the beauty of flower, peacock, moon and goddesses, catching the slipped-off vesture tothe helping hand of the friend and so on which are left out in this study as it constrains space and time.

While discussing the literary style of the *Tirukkuṟaḷ*, Pillai in his book, *Critical Studies in Kural*, states that the couplets of the *Tirukkuṟaḷ* are with "telling phrases, apt similes and comparisons, striking personifications, gentle hyperboles and innuendoes, sparkle in every page and at every turn" (95). And translating the metaphors, similes and comparisons without changing their form and content is the

actual problem a translator faces while translating the *Tirukkuṟaḷ*. Yet, the select translators render the English translations ofall the couplets of the *Tirukkuṟaḷ* by translating the same figures of speech into the TL whenever possible, or transform a figure of speech into another one or into sense.

The next chapter is the summation of the complete thesis along with the findings of this study, the limitations of this research, the problems faced by the translators in translating the cultural and the linguistic aspects of the *Tirukkuṟaḷ*, the ways and means they follow to overcome the problems, the areas of the text left out due to lack of time and space limit, and the cultural and linguistic aspects and features wide open for further research and the methodology followed in this thesis.

7.0. Introduction

A translator's duty is to render the SL text into another TL in order to make it known to those who are really interested in reading or learning a literary work of another language and another culture. The translations of the select translators Pope, Aiyar, Sreenivasan, Iyengar and Sundaram prove that any reader who happens to read the *Tirukkuṟaḷ* in English, can enjoy the beauty, experience the life style and learn the moral and ethical codes taught in the couplets by Tiruvaḷḷuvar to a certain extent. In order to bring out the English rendering as effective as that of the original text, a translator has to create the translation in the manner of the author of the SLT even if one cannot acquire the same inspiration.

7.1. Double Task of the Translator

A translator has to do a double task of translating the text from its SL into the TL without leaving the style as well as the content of the SLT which is a hard task to any translator. He has to discharge a double duty in translating a work of art, by transferring the SLT into the TLT and reorganizing the SLT to make acquainted with the TL, by adding or deleting or substituting a word or phrase or even a clause, since a translator cannot get the inspiration of the author or to think alike the author of the SLT always. This is because, if a translator gives priority to the rhythm and style, the subject matter will automatically get deviated from the SLT by addition and deletion; and if a translator gives priority to its meaning, the beauty of the language cannot be retained. As translation involves two languages, the Source Language and the Target Language, it is quite complicated to translate a literary work of a particular language which belongs to a particular region, race, culture and time into another language where every aspect differs from that of the

Source Language. Translation itself is translating cultures and not translating languages alone.

Cultural factors and linguistic factors go hand in hand when one deals with the principles of literary translation. Translating a poetic work of art belonging to Tamil, a language with rich cultural heritage into a modern language like English is not easy for any translator, and so, a translator ought to face many difficulties in transferring the cultural and linguistic elements from the Source Language Text into the Target Language Text. The cultural and linguistic aspects of a language differ from those of others, since each language is unique by nature. Yet, the select translators, do deserve our praise since they translate, trans- create and re- create the well-known literary work of art *Tirukkuṟaḷ*, for the sake of the foreign readers who do not know the SL Tamil to enjoy the beauty and worth of a literary work of art in the target language.

Translation itself is trans-creation to scholars like Tiwari. She states that "the translation, nay, trans-creation creates ontological strength and the literary fragrance of original text without making any changes in the situation of ideas or information units" (52). Bringing out the original text into another language is the need in translation. "Transcreation uses a simple, clear, and non- pedantic style and language that is accessible to all levels of readers- yet captures the original themes and concepts in all their complexity" (54). No two translations are the same; and no two languages are the same; and it is not easy to transfer a literary work from one language into another because each language is unique by nature.

Besides these difficulties in translating, the translators managed to follow various methods of transforming the SLT into the TL by using the equivalents of

the words/nouns whenever available, substituting the TL words or phrase or clause describing the noun or word of the SL, in the nonexistence of equivalents and bring out the text in the TL and prove Lefevre's (1992) opinion that the "translators are the artisans of compromise" (6). And they never fail to render the SLT in the TL with its content and meaning. They even add or delete few words from one or the other couplet with the thought that it may not be essential to bring out the SLT into the TLT and make their translations trans-creations.

7.2. Major Findings

This trans-cultural and cross-linguistic study of the select English translations of the *Tirukkuṟaḷ* has clearly brought to light the problems in translating the basic elements of culture such as the culture-specific items relating to the way of life and the cultural elements of flora and fauna and the linguistic features like nominal words and the figures of speech used in comparisons which remain a hard nut to crack for any translator, however great she or he is, however strong her or his proficiency in the SL and the TL is and however deep her or his scholarship of the SL and the TL is. This study of the translations of the *Tirukkuṟaḷ* in English is confined to five translations - by Pope, Aiyar, Sreenivasan, Iyengar and Sundaram. Though there are too many translated versions of the *Tirukkuṟaḷ* in English, the urge to translate it still subsists, since no translation is yet able to bring out the SLT to the entire satisfaction of the readers and the researchers, or is accepted as the exact English version of it. Though scholars and translators like Pope and Karl Graul are of the view that it is impossible to translate the *Tirukkuṟaḷ* into a European language like English, Pope and the other select translators succeed

in rendering the *Tirukkuṟaḷ* into English following one or other theory or procedure of translating the couplets along with the cultural terms and culture bound words.

Besides finding equivalents in the TL for the cultural words, terms, culture-bound-words, traditional customs and beliefs mentioned in the couplets of the SLT, the translators have succeeded in using substitutes whenever an equivalent word is not found in the TL; and they transliterate the culture-bound words into the TL by adding explanatory notes or descriptive notes so that the foreign readers can understand the cultural terms and customs prevailed in the time of the SL text. And from this study, one may come to a conclusion that the only way of translating a cultural element which has no equivalent term in the TL is transliterating the particular item in the TL and render it along with the explanatory notes.

As culture is the blend of refined factors such as civilization, tradition, customs, social structure, social norms, social institutions, languages, land, climate, flora, fauna, region, religion, games, music, entertainment, belief, ideas, attitude, cuisine, clothes, folklore, style, values and recreation which differ from language to language, race to race, place to place and time to time, translating or dealing with the cultural problems in translating a literary work like the *Tirukkuṟaḷ* of a particular language Tamil into another language English is a challenging task. So, the select cultural elements were divided into two divisions based on the way of life and the words relating to the cultural elements flora and fauna and the products related to them, in order to make the study easier for the researcher as well as the readers. The select translators followed various methods of translating the culture-bound words by using equivalent words and terms which ever available or substituting the words closer in meaning and content to the cultural words and

terms or by transliterating the culture-bound word with descriptive or explanatory notes and render their translated versions.

The SLT is rich in linguistic factors such as word play, figures of speech, rhyme and rhythm which cannot be dealt with as a whole in any study. So, some nominal words and some comparisons are selected for this study. While translating the select nominal items used in the SLT, finding equivalents in the form of single-word is not possible for all the nominal words in the TL like that of the SL. The problems of the translators in finding equivalents and adding or deleting some words or substituting some phrases or clauses for such nominal items in the TLT in order to make their English rendering closer to the SLT and to justify their translations are also dealt with.

Regarding the linguistic features like the nominal words and figures of speech, the select translators prefer their own ways and means of translating the nominal words by translating them by using equivalent nouns whenever available, and in case of its non-availability, substituting a word closer in meaning to the SL word or substituting a phrase for a nominal word or by transliterating the SL word with and without footnotes or explanatory notes. While translating the comparisons, the select translators translate the figures of speech like metaphor, simile, personification and parable into the TL by changing the figures of speech metaphor into simile and the vice versa or translate them into sense and bring out the content of the SLT into their translated versions. They fulfill their duty as a translator by conveying the content of the SL text with its cultural heritage and linguistic bondage to the members of the TL culture even if it is unknown to them.

However, in spite of all these inherent difficulties that a translator invariably encounters in the practice of translation, the select translators have done commendable work in their own ways in espousing their own perception of translational practices. The linguistic study done on the small area of nominal words and comparisons proves that the select translators are the real artisans who provide the equivalents of the words/nouns whenever available or substitute the TL words or phrase or clause describe the noun or the word of the SL in case of the nonexistence of equivalents, transfer or alter a figure of speech into another or into sense, yet without changing the comparison, add or delete few words from one or the other couplet if they feel dispensable to bring out the SLT into the TLT and make their translations trans-creations and succeed in rendering their translated versions.

If the translated versions undergo back-translation, it will not be possible to find any justice to the original text and we may get an entirely different text. A translation is expected to give what the original text means. A translator is expected to speak in his own language but with the voice of the author. But it is not easy to speak in a surrogate voice. No translation can be accepted that it is in the voice of the author. Also, no translator translates a literary work of art for those who know the Source Language. At the same time, no learner or a reader goes for its translated version, if he knows the SL unless and otherwise it is needed for a review or a research work. So, giving priority to the target audience is more important than giving priority to the grammar and diction of the original text. The translators study the earlier translations and comment on them and explain why they come forward to translate the work once again. Each translation is a creation

by itself and tends to initiate the teachings of Tiruvaḷḷuvar which expound a universal morality which is common to all.

7.2. General Limitations

In the trans-cultural study, only the cultural words and terms relating to the way of life and relating to the flora and fauna were taken for this study. But not all the cultural words and culture-bound terms and customs are selected for this study due to lack of time and space. The culture of addressing God using various names, names of gods and goddesses of good and bad omens like Intira (god of gods) and *Yama* (god of death), addressing the kings by using different names, comparisons of the organs of human beings to weapons, the traditional beliefs of seven births and two different worlds found in the couplets of the *Tirukkuṟaḷ* are not taken for study since the SLT is rich in its usage of cultural elements and it will not be easy for any researcher to make a vast study on the text within the limit of a dissertation, which is a scripture by itself.

In the cross-linguistic study of the translations of the *Tirukkuṟaḷ*, a list of select nominal words like, the words that express reasons, the compound nouns and abstract nouns (names of qualities) were selected for linguistic study. But, there are more nominal words of the same kind and still more nominal words that give the names of weapons, equipment and utensils which were not included in this study. Also, there are many verbs which cause problems to the translators like *kuḻaital* and *aḷāvutal* which are quite impossible to be translated into a western language like English due to lack of equivalent words or substitutes. Besides these, words which belong to the other parts of speech like pronouns, adjectives, adverbs, prepositions, conjunctions and interjections were not included in this study.

Among the figures of speech from the couplets of the *Tirukkuṟaḷ*, a select list of comparisons are taken up for study among which there are metaphors, similes, personifications and parables. But, not all the figures of speech which are used to bring out the comparisons in the couplets of the *Tirukkuṟaḷ* are taken up for study. Also, the figure of speech antithesis is found immensely in many of the couplets of the *Tirukkuṟaḷ* which itself can cover a complete dissertation is not taken up for this study. Other figures of speech like hyperbole, epigram and pun are also not taken up for this study. The stylistic features like the metric form of the couplets, their rhythm and rhyme scheme are also not taken up for analyses in this study due lack of space and time and due to the multifaceted qualities of the couplets which need multitasks of the translators and researchers to deal with to bring out their hidden potentials.

7.3. Areas for Further Study

Among the cultural factors, not all the aspects are taken up for study in this research. Many cultural factors in the area of social institution, virtues of all parts of life, tradition of kingdoms and ministry and the two kinds of love such as furtive love and wedded love existed in the time of the *Tirukkuṟaḷ* are there for the researchers for further study. The couplets of the *Tirukkuṟaḷ* are rich in rhythm and rhyme. "Rhyme" is called *etukai* in the SL Tamil, which has seven divisions in Tamil grammar. Pope points out that the "rhyme in Tamil is in the beginning of the line, and is strictly the identity of the second letter, the first being of the same metrical quantity" (Introduction xxvi). Majority of the couplets of the *Tirukkuṟaḷ* are themselves rhymed, and this area is open for further research.

The metre of the couplets and the beauty of rhyme is an interesting area open for further research. Also, while translating poetry, the sentence structure, mode and poetic diction play a major role. Shanmugam, in his article, "Syntactical Styles of Valluvar," states that "there are more than one sentence in a poem, the study of the relation between clauses and sentences within a poem from the point of view of structure (cohesion) and semantics (coherence) could also be undertaken" (Shanmugam 1). Hence, this field is also open for further research. The problems in translating the verbs which are special to the Tamil language alone are also wide open for further study. Also, the *Tirukkuṟaḷ* is enriched with various figures of speech and only few among them are taken for study in this research. Other figures of speech such as antithesis and alliteration used in the couplets of the *Tirukkuṟaḷ* are problematic enough to the translators in translating them by retaining these figures of speech or maintaining the form and content and structure of the SLT into the TLT. These two figures of speech cover the majority of the couplets and a study of them is yet to be dealt with for further research.

7.4. Conclusion

As every language is unique by nature and every literary work of art has its own cultural and linguistic specialties, the select translators might have faced many difficulties in rendering the renowned Tamil work of art *Tirukkuṟaḷ* in English. Any translation cannot become the original, though it provides the interpretation or the meaning and the content of the SLT. If the translated versions undergo back-translation, it is quite impossible to find any justice to the original text as it results in an entirely different text. A translation is expected to offer what the original text means. A translator ought to speak in his own language but with the voice of the

author. Yet, no translation can be accepted that it is in the voice of the author, since the translator translates, transcreates and recreates the SLT into the TLT. But, no learner or a reader goes for its translated versions, if he knows the SL unless and otherwise it is needed for a review or a research work. So, giving priority to the target audience is more important than the SLT; and giving more importance to the content of the SLT is more important than giving priority to the grammar, style and diction of the SLT.

All the select translations taken up for study, though to a large extent fulfill the basic expectations of a translation, are undoubtedly a clear pointer to the simple dictum in translation theory that no translation can ever be perfect, appropriate and ideal.

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